

Grosvenor Prints

Catalogue 111





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Item 141, Hogarth's *The Rake's Progress*, one of eight plates.

Cover: Detail of item 119

Back: Detail of Item 80



Registered in England No. 305630 Registered Office: 2, Castle Business Village, Station Road, Hampton,
Middlesex. TW12 2BX. Rainbrook Ltd. Directors: N.C. Talbot. T.D.M. Rainment. C.E. Ellis. E&OE
VAT No. 217 6907 49



1. **Raphael's Witch!!! or the Oracle of the Future, by the Author of the Prophetic Messenger. With Coloured Designs on Copper, by R. Cruikshank & The Author, a a Piece of Music by Blewitt.**

London: William Charleton Wright. Paternoster Row [n.d., c.1831].

8vo, original half calf gilt, marbled boards, first edition; pp. 23+180; with coloured title and two coloured folding plates, both very defective. Binding distressed. £260

A book containing various methods of fortune telling. According to the Preface "This book is adapted to lay about in drawing-rooms - to be read in gardens and groves - to ornament the boudoir - for amusement in evening parties, as an innocent substitute for cards - to be consulted in every mood of mind and temper. For singular as it may seem, not a thought can arise, nor a wish originate, but the LADY-WITCH OF RAPHAEL will easily solve and satisfy. It removes ennui and low spirits, but cheering the heart--brightening the ideas, and alluring to virtue, happiness and bliss."

Stock: 56718

2. **The Country Housewife and Lady's Director, in the Management of a House, and the Delights and Profits of a Farm. Containing Instructions for managing the Brew-House, and Malt-Liquors in the Cellar; the making of wines of all sorts. Directions for the Dairy, in the Improvement of Butter and Cheese upon the worst of Soils... By R. Bradley, Professor of Botany in the University of Cambridge, and F.R.S. The Second Edition.**

London: Printed for Woodman, and Lyon, In Russel-Street, Covent Garden. M.DCC.XXVII [1727]. (Price 2s. 6d.)

8vo, original full calf gilt; pp. xii + 187; with engraved frontispiece by John Sturt. Hinges strained, old ink mss. marginalia, some staining. £350

A scarce cookery book, with instructions on pickling, cheese and wine making and cooking game, divided into months.

As the post of Professor of Botany at Cambridge was unpaid, Richard Bradley (1688-1732) needed the income from publishing to survive. 4 pages of recipes in front in ink (maybe the missing pages) Minus pages 181-4.

Stock: 56719

3. **[Set of four clocks from the series 'Standuhren auf schlanken Kasten'.] No 90.**

Hoppenhaupt, Sen del. J.G. Hertel, exc: A.V. [n.d., c.1745.]

Set of four numbered etchings. Each 300 x 160mm (11¼ x 6¼"), with large margins. Mounted on album paper in right corners. £280

The full set of four plates from Johann Michael Hoppenhaupt's 'Grandfather clocks with slim cases'. Hoppenhaupt (1709-69) was a sculptor and rococo decorator who designed carriages and furniture.

Stock: 56729



4. **[Dawn & Dusk] Hoffnung! Ahnerin Dess, was vergessen uns jegliche Pein macht!... [&] Wiedersehn - das werd ich! Dich untergehende Sonne!...**

H. Lips del. et sculp. 1804.

Pair of stipples, printed in sepia. 245 x 195mm (9¾ x 7¾"), large margins £260

Two oval scenes: in the first a woman sits in a window, leaning on an anchor, shielding her eyes from the dawn; in the second a bearded old man sits beneath a tree addressing the dusk.

Stock: 56535

5. **[Battersea Dog's Home.]**

R.B. Parkes [pencil signature] [after Allen Culpepper Sealy]. [London Published October 1st, 1885 by Thomas Mc.,Lean, 7 Haymarket.]

Rare mixed-method engraving, proof before publisher's address, on chine collé, signed by the engraver, 400 x 470mm (15½ x 18½") with large margins. A little surface abrasion to the backing paper. £380

A young girl kneels to hug a long-haired St Bernard dog in the corridor of Battersea Dogs Home.

This was published the year that Queen Victoria became the first royal patron of the home, a tradition that has continued. *BM 2010,7081.5973; "acquired for reference purposes only. Its condition is so poor that it cannot be displayed".*

Stock: 56679

6. **A West View of St John's College Library.**

JCH [monogram of Jane C. Hayles] 1802.

Fine etching. 165 x 275mm (6½ x 10¾"). Small margins. £130

A view across fields by Jane C Hayles (active 1792-1804), who mainly etched the paintings and drawings belonging to Thomas Kerrich, her brother-in-law.

Stock: 56634

7. **[Christ Church College - Peckwater Quad.]**

E.W. Evans [pencil signature]. London Published Sept.r 16th 1892 by Mess.rs Dickindon & Foster, Publishers to the Queen, 111 New Bond Street, W. Copyright Registered.

Rare etching, artist's proof. Limited edition 160 signed proofs; 420 x 590mm (16½ x 23¼"). Some surface abrasion. £380

The Grade I listed Peckwater Quadrangle (or "Peck"), one of the earliest examples of English neo-Palladian architecture.

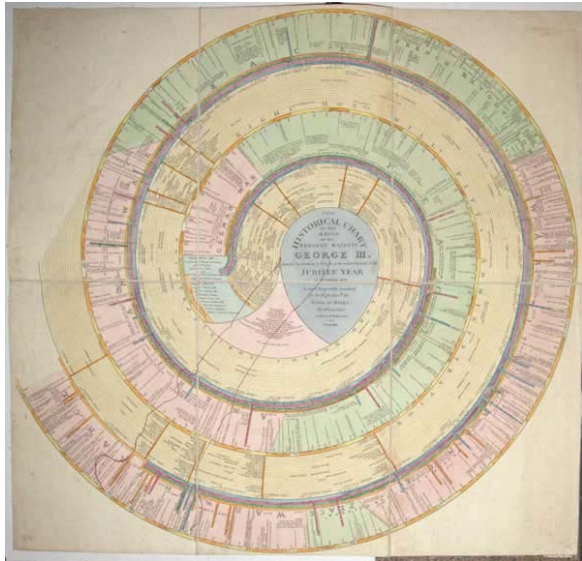
Stock: **56681**

8. Plan of Oxted Cottage situate at Oxted, Surrey. for Sale by Auction by Mr Geo: Robins. at the Auction Mart, London, on Tuesday June 27th 1843, at 12 o'clock.
[1843.]

Scarce lithographic auction prospectus with map. Sheet 355 x 230mm (14 x 9"). £160

The auction prospectus for Oxted Cottage on the Westerham Road (A25).

Stock: **56595**



9. This Historical Chart of the Reign of His Present Majesty George III from His Accession 25th Oct.r 1760, to the commencement of the Jubille Year 25 October 1809 Is most respectfully Inscribed To the Right Hon.ble the Earl of Moira. By William Ticken Professor of Mathematics and Geography.

Published Oct.r 16th 1809 by William Ticken, Newington Surrey...

Rare engraving with original hand colour. Dissected and laid on linen, as issued, total 670 x 690mm (26½ x 27¼"), with guide threads, mounted on original half of original covers. £450

A spiral table of historical details including events, holders of office, with lines devoted to the lives of Pitt, Fox, Nelson and Napoleon.

William Ticken was a professor of mathematics, geography and history who taught at the Royal and Military Academy at Marlow in Buckinghamshire. He published a number of historical and statistical works including 'An Historical, biographical, chronological and genealogical Chart of the Annals of England: from the Conquest to the Present Time (1810) and 'A Statistical Synopsis, of the physical and political strength of the chief powers of Europe, down to the peace of Vienna, 1809, with a table of the routes and distances from London to all the capitals of the world' (1810).

Stock: **56520**

10. Royal and Ancient (St. Andrews 1798).

Frank Paton. [signed in pencil]. Published by Leggatt Bros, 62 Cheapside, London. 1894.

Etching, signed by the artist. 200 x 265mm (8 x 10½"). Slight staining. £250

The green at St. Andrews with a golfer about to putt. The scene is surrounded by vignettes satirising golfing terms.

Frank Paton (1856-1909) was a successful artist during his lifetime and could even count Queen Victoria as an admirer of his work. He is perhaps most widely known for his series of etched Christmas cards published annually by Edward Ernest Leggatt from 1880 until Paton's death in 1909. They were intended to be a cut above the average Christmas card and sold for half a guinea each. Their format became quite formulaic over the years. A central subject reflecting the title of the print was usually complemented by a series of often humorous sketches around its border. A number of the prints would be sent from the printers to be signed in pencil by Paton.

Stock: **56537**

11. "A Meeting of the Unemployed".

Frank Paton. [signed in pencil]. Published by E.C. Leggatt, 62 Cheapside, London. 1886.

Etching, signed by the artist. 200 x 265mm (8 x 10½"). £120

Fox hunters gather outside a country inn. The scene is surrounded by satirical vignettes.

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Stock: **56538**

12. [Two Puppies] A Merry Christmas.

Frank Paton. [signed in pencil]. [London: E.C. Leggatt, c.1880.]

Etching, signed by the artist. 200 x 265mm (8 x 10½"). £130

Two puppies in a barn, with a bowl of Turkey bones.

The scene is surrounded by satirical vignettes of Christmas, dogs and cats.

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Between 1880-85 the cards did not have a specific title
Stock: **56539**

13. **Ye Seven Champions of Christendom
Wish You A Right Merrie Christmas.**

Frank Paton. [signed in pencil]. [London: E.C. Leggatt, c.1880.]

Etching, signed by the artist. 200 x 265mm (8 x 10½").
£130

Seven different breeds of dog (representing Holland, Russia, Italy, Switzerland, Germany England & France) with a sword and gauntlets. Around the image are satirical remarks about Christmas, including a snowball fight and Father Christmas pictured in the margin.

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Stock: 56540

14. **A Merry Christmas to You [Battle of Tel El Kebir.]**

Frank Paton. [signed in pencil]. [London: E.C. Leggatt, c.1882.]

Etching, signed by the artist. 200 x 265mm (8 x 10½").
£130

Four Scottish Terriers assault the roof of a shed on which four cats have gathered. On the wall of the shed is an Evening News Poster reading "Night Attack on Tel El Kabir. The Scotch Brigade in Action".

The Battle of Tel El Kebir was fought on 13th September 1882, during a war in which the British helped Tewfik Pasha repel a revolt by Arabi Pasha, gaining control of the Suez Canal. In the storming of a redoubt, the lieutenant of the Highland Light Infantry won a Victoria Cross. Father Christmas pictured in the margin.

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Stock: 56542

15. **[Three kittens] A Merry Christmas.**

Frank Paton. [signed in pencil]. [London: E.C. Leggatt, c.1880.]

Etching, signed by the artist. 200 x 265mm (8 x 10½").
£130

Three kittens climbing out of a basket. The scene is surrounded by satirical vignettes of Christmas. Ballet dancer & Harlequin pictured in the margin.

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Stock: 56543

16. **The African Village. Composed by Henry Russell, for his Popular Entertainment "The Emigrant's Progress" _ Words by Angus B. Reach. No 369, Musical Bouquet.**

[London: Musical Bouquet Office, n.d., 1855].

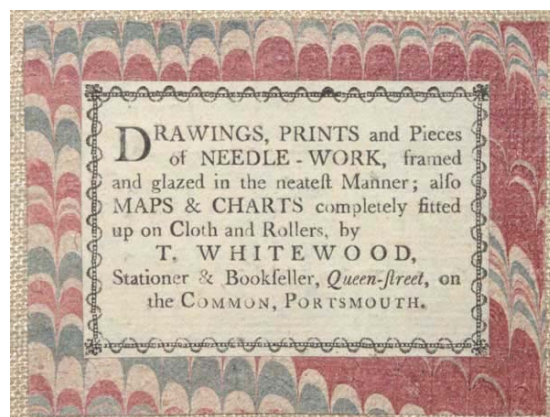
Wood engraved music sheet, signed by the composer. 350 x 245mm (13¾ x 9¾"). Lacking second page of music.
£95

A song written by Henry Russell (c.1812-1900), a great-nephew of the British Chief Rabbi Solomon Hirschel, best known for setting 'A Life on the Ocean Wave' to music.

The cover illustration has a pianist surrounded by seven vignettes of a voyage to Africa.

The example in the National Library of Australia has the same signature in a different place. *NLA: Bib ID 7251109.*

Stock: 56544



17. **[Framer's Label.] Drawings, Prints and Pieces of Needle-Work, framed and glazed in the neatest Manner; also Maps & Charts completely fitted up on Cloth and Rollers, by T. Whitewood, Stationer & Bookseller, Queen-street, on the Common, Portsmouth.**

[n.d., c.1791.]

Letterpress label, with marbled border. Label: 45 x 65mm (1¾ x 2½"). Engraving creased and trimmed.
£230

A Portsmouth framer's print label glued to the verso of an engraving 'The Murder of David Rizzo' engraved by Isaac Taylor after Opie, published by John Boydell in 1791.

Stock: 56623

18. **From Gurney & Sons, Family Grocers, Ale, Wine & Spirit Merchants, 12, High Town, Hereford.**

[n.d., c.1860.]

Wood engraving. Sheet 340 x 270mm (13½ x 10½"). Edges ragged, paper toned.
£60

The windows have tea and coffee products advertised.
Stock: **56665**

19. **[Shopfront - King.]**

[n.d., c.1840.]

Two engravings on an album sheet, with silhouette between. Each engraving 70 x 50mm (2¾ x 2").

Trimmed from a billhead.

£70

Billhead shows a Hatters Shop. Two examples of the same print.

Stock: **56662**

20. **[Scrap sheet with four tea labels.]**

[n.d., c.1840.]

A woodcut, wood-engraving and five etchings, various sizes. Trimmed and laid on album paper.

£45

Stock: **56661**

21. **The Milliner and Dressmaker.**

Imp H.re Lefevre Paris. Ad. Goubaud et fils Ed.rs
Paris. Paris 92 Rue de Richelieu. London 30 Henrietta
Street W.C. July 1 1870.

Fine coloured wood engraving. Sheet 310 x 240mm
(12¼ x 9½"). Tear in top edge.

£65

The frontispiece to a fashion magazine, showing two
women in dresses at a railway ticket office, a
locomotive behind.

Stock: **56726**



22. **Le Lion de Florence out Trait Sublime de Maternité, Dédié aux Mères.**

Moonsiau pinxit. Cazenave delin.t et sculpsit. Se vend
à Paris, Chez Bance jeune, M.d d'Estampes, rue Portesoin, No 15, près le Temple [n.d., c.1801].

Stipple. Sheet 610 x 470mm (24 x 18½"). Trimmed to
image on three sides, into plate at bottom. Crease on
infants stomach.

£290

A legend relating to the use of a lion as a symbol of
Florence: a lion escaped from the menagerie of the

Grand Duke and seized a small child. When the mother
threw herself on her knees and implored it not to kill
her child, the lion dropped the child unharmed.

The original oil, by Nicolas André Monsiaux (1754-
1837), was painted 1801; it is now in the Louvre.

Stock: **56761**

23. **[Title in Cyrillic and English.] Arise, and take the Young Child, and his Mother, and Flee into Egypt. St.Math. Chap.2. Vir.13. Dedicated to her Imperial Majesty Catherine the Second. Empress and Autocratix of all the Russias. From the Original Picture in the Imp: Gallery. By her most devoted and very humble Servant James Walker.**

Painted by Muillo. Ja.s Walker Eng.r to her I.M. and
mem.r of the Imp.l Acad.y of Arts St Petersburg fecit.
[in Cyrillic and English.] Publish'd Jan.y 1, 1792, as
the Act directs by Ja.s Walker St. Petersburg W.
Hodges, Queen Street, May Fair and R. Blamire,
Strand, London.

Rare mezzotint. 460 x 530mm (18¼ x 20¾"). Very
small margins.

£360

The Holy Family resting on their way to Egypt,
watched by two cherubs.

James Walker (c.1758-1822) was apprenticed to
Valentine Green in 1773, setting up his own business
in 1780. In 1784 he was appointed mezzotinter to
Catherine the Great's court in St Petersburg, where he
stayed until 1802, returning to England with a pension
but losing 26 copperplates at sea. *Cross: 48. Ex:*

Collection of The Hon. C. Lennox-Boyd. Le Blanc 21
Stock: **56674**

24. **[Joseph in Egypt] Tum Josephum patrem suum Jacobum adduxit et in conspectu Pharaonis statuit. And Joseph brought in Jacob his father, and set him before Pharaoh. Genesis Caput XLVII Ver. VII.**

Ferdinand Bol pinxit. J. Seydelmann delin.t Dresden.
W. Ward Sculpsit. Published Jan.y 1. 1792 by A.C.
Poggi, St George's Row, Hyde Park, London.

Mezzotint. Sheet 475 x 565mm (18¾ x 22¼").

Trimmed into plate, two vertical folds.

£140

Joseph stands beside Pharaoh, both dressed
extravagantly, presenting his soberly-dressed father,
who kneels. *Not listed in Frankau. Ex collection of the*
Hon. Christopher Lennox-Boyd.

Stock: **56667**

25. **[St Anthony of Padua] St Antoine de Padoüe Prechant aux Oiseaux.**

J.P. Le Bas invenit et fecit. a Paris chez Le Bas rue de
la Harpe chez un Fayancie a la Rose rouge 1735.

Engraving. 155 x 225mm (6¼ x 9"). Trimmed to plate
at top and left.

£160

A scene of Anthony of Padua (1195-1231), preaching
to birds on a shore. However the artist, Jacques
Philippe Le Bas (1707-83), has conflated two saints:
Anthony preached to fish because the residents of
Rimini were unworthy to hear God's word; St Francis
of Assisi preached a sermon about God's love for birds.
Stock: **56531**



26. **[Departure of Mary Queen of Scot's to France, when a Child.] [&] [Mary, Queen of Scots Leaving Scotland]**

Painted by R. Westall. R.A. Engraved by F. Bartolozzi. R.A. London. Publish'd, August 2. 1794, by W Dickinson.

Pair of stipple proofs, plate 375 x 470mm (14¾ x 18½"). Repaired creases and tears mainly in margins. Small margins. £380

Pair of stipples depicting Mary Stuart (1542–1587) leaving for France when she was five and fleeing to England after she was forced to abdicate in favour of her one-year-old son on 24th July 1567.

Stock: 56632

27. **Great Fire in the Tower of London, On the night of October 30th 1841.**

R. Newman Litho. Printed by Roberts & Co, 61 Eagle St, Holborn London.

Rare lithograph. Sheet 205 x 270mm (8 x 10¾").

Narrow margins. £140

A view of the Grand Armory on fire with soldiers in the courtyard trying to fight the fire.

Some 60,000 items from the historical collection of armaments were destroyed.

Stock: 56603

28. **[Entry of Alexander the Great into Babylon] Ainsy par la vertu s'elevant les heros. / Entré Triomphante d'Alexandres dans Babilone [...]**

Car. le Brun pinxit. J. Audran. Se vend à Paris chez J. Audran rue et faubourg St. Jaque devant la rue St. Dominique. [c.1750]

Engraving, rich impression. 290 x 360mm (11½ x 14¼"). Small margins. Damage on elephant. £130

A fantastical scene of Alexander the Great entering Babylon in a chariot pulled by an elephant.

One of a series of engravings reproducing a famous set of paintings by Charles Le Brun now in the Louvre.

Stock: 56548

29. **Lucretia.**

Guido Renus pinxit N. Dupuis. Gall. Sculp. London, Printed for Rob.t Sayer Map & Printseller, at the Golden Buck in Fleet Street. [c. 1757.]

Engraving, plate 485 x 325mm (19 x 12¾") very large margins. Central crease. £240

Lucretia wearing a dress exposing her breast and wrapped in bedding, kneels on the edge of her bed, with dagger in right hand and its sheath on the floor, looking upwards about to kill herself.

According to Roman tradition Lucretia was a noblewoman, daughter of magistrate Spurius Lucretius and the wife of Lucius Tarquinius Collatinus, whose rape by Sextus Tarquinius (Tarquin) and subsequent suicide precipitated a rebellion that overthrew the Roman monarchy and led to the transition of Roman government from a kingdom to a republic.

Stock: 56574

30. **[Women at work.] To Joseph Jekyll of the Middle Temple Esq. Geo: 1. L. 390.**

[Etched by Wenceslaus Hollar and others after Francis Cleyn.] [n.d., c.1698.]

Etching. 300 x 205mm (11¾ x 8"). Trimmed. £75

A scene of women at work in the evening, a scene from John Ogilby's translation of Virgil's Georgics. "The Wife and Husband equally conspire, / To work by Night, and rake the Winter Fire: / He sharpens Torches in the glim'ring Room, / She shoots the flying Shuttle through the Loom: / Or boils in Kettles Must of Wine, and Skins / With Leaves, the Dregs that overflow the Brims."

This example, from the iv state of iv, has a new dedication, not engraved by Hollar and the artist and etcher's names indistinct. *Pennington 295, iv of iv.*

Stock: 56606

31. **[The Augsburg Confession] Ausborsche Confessie.**

D.P. f. [after Wenceslaus Hollar]. Gedruckt tot Amsterdam by Rombout van den Hoeye [n.d., c.1660]. Etching with engraving. 505 x 405mm (20 x 15¾").

Small margins. Repairs to top and bottom margin.

£360

A Dutch copy of Hollar's German-text allegory of the Augsburg Confession of Faith, published to commemorate its 100th anniversary.

A seven-armed candlestick is decorated with 22 medallions with Biblical scenes; above the Holy Spirit; to the left is Frederick III the Wise, Elector of Saxony, and right is Martin Luther.

The artist, 'D.P.', has not been identified. *See Pennington 231 for Hollar's original.*

Stock: 56680

32. **[The Breakfast Table.]**

D. Wilkie R.A. Etched by C.W. Marr. London, Nov. 24, 1823, Published by J. Young, Upper Charlotte Street, Fitzroy Square, and Hurst, Robinson & Co 90 Cheapside.

Etchin on chine collé. 290 x 230mm (11½ x 9"), very large margins. £70

An etching after David Wilkie's painting 'The Breakfast Table', with an old couple and a young man sitting at a round breakfast table. A maid pours hot water into a teapot.

Stock: 56664



33. **British Plenty.**

Painted by H. Singleton. Engraved by C: Knight. Pub.d Jan.y 1st 1794 by C. Knight at W.m Bonds. No 98 Charlotte Street Rathbone Place.

Fine stipple engraving, printed in colours and hand finished. 600 x 455mm (23½ x 18"). Trimmed to plate on three sides, right edge restored. £360

One of a pair of scenes after Henry Singleton (1766-1839) which contrasted British wealth with food shortages in India at a time of famine in Bengal between 1769-1770. It shows a sailor between two women who, although they appear to be selling the man vegetables, are marked as prostitutes by their fine dresses. The other plate gave a contrast: 'Scarcity in India' depicted two young Englishmen offering cheap trinkets to a young Indian girl outside an impoverished village.

Stock: 56758

34. **The Discovery or the angry Father.**

Painted by J. Opie R.A. Engraved by Ja.s Ward, Painter & Engraver to H.R.H. the Princ[e of Wales.] London Published Sept.r 25th 1809, by R. Lambe, 39, Fleet Street.

Large mezzotint, printed in colours and hand finished. Sheet 745 x 545mm (29¼ x 21½"), with very large margins. Trimmed within plate, bottom right corner of inscription rebuilt. £280

A father discovers his daughter's love letters. CS 38. Ex collection of the Hon. Christopher Lennox-Boyd.

Stock: 56763

35. **School Boys Giving Charity to a Blind Man.**

Painted by W. Begg [Bigg]. Engrav'd by J.R.Smith. London Publish'd Octr. 10. 1781 by J.R. Smith No.83 opposite the Pantheon Oxford Street, and J.Birchall No. 473 Strand.

Mezzotint. 460 x 560mm (18 x 22"), large margins.

Repairs to margins. £280

After a painting by William Redmore Bigg RA (1755-1828) exhibited in the R.A. in 1778. *Frankau:*

J.R.Smith, 307.

Stock: 56670



36. **The Stray'd Child Restored. L'Enfant Retrouvé.**

Painted by J. Ward. Engraved by S. Young. London, Published May 20. 1798. by S. Morgan, 216 Holborn. Mezzotint. 600 x 485mm (23½ x 19"), with very large margins. £320

The second of a pair of images depicting the loss and then rediscovery of a child, after 'The Stray'd Child'. The child is handed back into her mother's arms while her father looks to the heavens, relieved, and two older girls rush around overjoyed. In the street behind them figures continue about their business.

Stock: 56762

37. **The Tax Gatherer.**

[n.d., c.1840.]

Engraving on chine collé. Sheet 385 x 280mm (19 x 11"). Trimmed, crease on right hardly showing. £190

A tax gatherer stands at a cottage door, demanding money from a widow. His terrier dog looks menacingly at a small wheeled horse toy.

Stock: 56529

38. **[A sailor returning to his family for tea.]**

[n.d., c.1840.]

Lithograph. Sheet 200 x 150mm (8 x 6"). Trimmed as scrap, laid on album paper. £50

A sailor walks through a garden gate, to be greeted by his family. A tea tray is on a garden table.

Stock: 56663

39. **[The Faithful Shepherd] Doringa Orders her Servant Lupino to hide Silvios Dog. [&] Dorinda returns the Dog to Silvio.**

Done after a Sketch of Zucchi by Vispre, & to be had if him near Slaughton Coffee House St Martins Lane and of W. Darling Engraver in Great Newport Street [n.d. c.1780].

Two aquatints with etching, printed in sepia. 230 x 250mm (9 x 9¾"). Some creasing, wear to edges.

Small margins. £260

Two circular scenes from a series illustrating Giovanni Battista Guarini's "Il pastor fido" (1580), in which the nymph Dorinda attempts to win the love of Silvio.

Stock: 56639

40. **The Sleeping Nymph. Whilst Sylvia Slumbers in the Grove, Behold! the Urchin Pow'r of Love Whose Darts such anguish gave; Steals to the Nymph those lips to kiss Which he jad fill'd with every Bliss, And feels himself a Slave.**

Painted by John Opie. Engraved by Peter Simon

Published July 2.d, 1787, by John & Josiah Boydell, Cheapside, London

Fine stipple engraving with etching, rich impression, plate 355 x 265mm (14 x 10½) very large margins.

Repaired creases in centre. Mark on Cupid's nose.

£260

A nymph sleeping against a tree trunk with a cupid flying above and another woman behind holding her finger in the air.

Stock: 56644



41. **[The Ptolemaic Solar System] De Sactificatione septime diei.**

[by Michael Wolgemut and Wilhelm Pleydenwurff.] [Nuremberg: Anton Kolberger, 1493.]

Woodcut incunabulum. 270 x 220mm (10½ x 8¾"), set in letterpress. Second woodcut on reverse, with hand colour, 225 x 220mm (9 x 8¾"). Some old ink in margin of reverse. £280

An illustration of the Seventh Day of Creation, with God sitting on a throne, accompanied by the Seraphim, looking down on the universe he had created. This is the geocentric solar system of Claudius Ptolemy of Alexandria, with the Earth at the centre, with the Moon, Sun, planets and firmament in concentric circles. The corners have named windheads.

The second woodcut shows the Creation of Adam.

The sheet comes from the first part of Hartmann Schedel's 'Nuremberg Chronicle', one of the earliest illustrated histories of the world, containing 1,809 woodcut illustrations.

Stock: 56730

42. **Conference of Capt.n Sir Ja.s Brisbane with the Dey of Algiers, August 30th 1816.**

Drawn by G.F.L. [George Francis Lyon.] [London: James Jenkins, c.1816.]

Aquatint with hand colour. Sheet 135 x 210mm (5¼ x 8¼"). Trimmed into aquatint border. £140

A group of naval and military officers in audience with the Dey of Algiers, Omar Agha.

Two days after the Anglo-Dutch bombardment of Algiers in retaliation for the Dey's violation of a previous anti-slavery treaty, Sir James Brisbane, Admiral Lord Exmouth's Flag Captain, led a delegation to Omar Agha, achieving the release of 3,000 Christian slaves.

Captain George Francis Lyon (1795-1832) went to sea at the age of thirteen and wrote and illustrated books on his travels, which included crossing the Sahara, serving under Parry as commander of the 'Hecla' and following Frankin into Hudson's Bay. He went to Mexico in 1826 as commissioner of the Real del Monte and Bolaños Mining Companies, dying on a voyage from Buenos Aires to London.

Stock: 56655

43. **Admiral Lord Nelson's Attack upon the Combined Fleet, off Trafalgar October 21st 1805.**

Published by John Fairburn, 146, Minories.

Very rare etching. 190 x 420mm (7½ x 16½"). Some loss of print surface, especially in key, creased, wear to edges, spotting, laid on album paper. £320

A plan of the start of the Battle of Trafalgar, with Nelson audaciously ordering his fleet to sail directly at the allied battle line's flank, hoping to break it into pieces.

Despite John Fairburn being a successful publisher, we have been unable to trace another example of this print.

Stock: 56622

44. **Combat naval de Punto Obligado 20 Novembre 1845.**

Peint par Barry. Grave par Chavane. Diagraphie et pantographe-Gavard. Gal'rie hist que de Versailles.

Rare etching and engraving on chine collé. 235 x 325mm (9¼ x 12¾"), with very large margins. Crease that goes through top right of plate mark. Repaired tears to edges. £160

A depiction of the Battle of Vuelta de Obligado that took place on the waters of the Paraná River 20th November 1845, between the Argentine Confederation, under the leadership of Juan Manuel de Rosas, and a combined Anglo-French fleet. French, and possibly some British, ships fire on the batteries at Punta Obligado during the blockade of the Rio de la Plata; blockade of small boats, probably Argentine, on the far right.

Charles Gavard (1794-1871) printmaker, engineer and inventor sometimes signed as "Gavard, diagraphie et pantographe" noting the two devises he developed to copy paintings. Beginning in 1838, Gavard dedicated himself to reproducing the French art from antiquity to 1830 at Versailles. In all, eleven volumes were completed along with an atlas and several supplements holding over 1200 plates. Gavard served as the publisher, editor, and overseer of all the engraved plates.

Stock: 55999

45. Le Calme. Grave d'apres le Tableau original de Vandervelde de 15. pounces de large sur 12. pounces de haut.

Vandervelde pinx. T. Major sculp. [A Londres chez l'Auteur Graveur de S.A.R. le Prince de Galles à la Tête d'or dans West Street.][c.1752]

Engraving, watermark, sheet 300 x 395mm (11¾ x 15½"). Trimmed within plate at bottom losing publication line. Small margins on other three sides.

£160

A seascape with sailing boats. One man stands in the shallows seemingly waiting for another man who stands at the sheets of a small sailboat while another approaches in a small rowing boat to the right of it. Vandervelde could either mean Willem van de Velde I (1610-1693) or his son Willem II (1633-1707) as their work can rarely be distinguished.

Stock: 56581

46. Destruction by Fire of the Amazon Mail Steamer. of 2250 Tons burden, in the Bay of Biscay, Jan.y 4th 1852, on Her first voyage from Southampton to Chagres, with 50 Passengers and 106 Crew and attendants, the greater number of whom were lost.

Engraved from a sketch made by one of the Survivors. Read & Co., 10, Johnson's Court, Fleet St. London [n.d., c.1852].

Rare steel engraving with hand colour. 265 x 330mm (10½ x 13"). Trimmed close to plate, slight scuffing in inscription area.

£360

RMS Amazon was a wooden barque with three masts and a paddle wheel, launched in 1851. On her maiden voyage the bearings on her two side-lever steam engines kept overheating, which possibly led to a fire in the hay bales kept for animal feed. The order to abandon ship was given, but heavy seas swamped most of the boats launched. The brig 'Marsden', seen in the background, rescued 21 people from a lifeboat, at one stage believed to be the only survivors but, over the course of the next few days, two other boats were

recovered. It is estimated that over two-thirds of the passengers and crew died.

At the time the Admiralty supervised UK merchant ships contracted to carry mail, demanding that they all have wooden hulls. After the Amazon disaster this order was rescinded, so iron hulls became the norm.

Stock: 56510



47. Burning of the Ocean Monarch, Emigrant Ship.

From a Sketch by the Prince de Joinville. Lithographed by A. Miller, 4 Harrington St, L'pool. Published by W. Ellis, 21, Castle St.

Rare tinted lithograph. Sheet 285 x 400mm (11¼ x 15¾"). A little creasing.

£280

Ocean Monarch, an American emigration barque built by Donald McKay in East Boston in 1847, left Liverpool for Boston on the morning of 24 August 1848. Just outside harbour the ship caught fire, driving the passengers to the ship's bowsprit, from which many jumped into the sea. 178 lives were recorded lost. The scene was sketched by François d'Orléans, Prince of Joinville (1818-1900) was the third son of Louis Philippe, King of the French. Leaving France in the aftermath of the 1848 Revolution, he was aboard the Brazilian frigate 'Affonso' (seen here flying the Brazilian flag).

Stock: 56511

48. H.M. Steamship Frigate "Penelope" To Captain Jones and the Officers of the Ship. this print is respectfully dedicated by their obedient Servant.

T.G. Dutton 1843. T.G. Dutton del & lith. Day & Haghe Lith.rs to the Queen. [London Ackermann... Strand... Fenchurch Street... Plymouth Edmund Fry]

Rare lithograph, sheet 345 x 430mm (13¼ x 17"). Some nicks and abrasions. Trimmed losing publication line and most of Dutton's signature.

£380

A view of the steam paddle frigate HMS Penelope (1829) with her sails up on the sea.

HMS Penelope was first laid down as one of the many sail frigates that England built to a French model. She was then changed to a unique steam paddle frigate. For some time she was a very famous ship, having a claim to being the first steam frigate.

Stock: 56583

49. **H.M.S Albion, 90 Guns. To Captain Lockyer and the Officers of the Ship this print is respectfully dedicated by their very obedient Servant.**

H.A Luscombe del.t _ T G. Dutton Lith. Day & Haghe Lith.rs to the Queen.

Rare lithograph, sheet 360 x 445mm (14¼ x 17½"). A few nicks to edges. Adbrasion causing very slight obstruction to the dedication line. £260

Lithograph showing the H.M.S Albion from her port side.

The print is dedicated to Captain Nicholas Lockyer (1781-1847), who died on 27 February, 1847, aged 65, while in command of the Albion at Malta.

HMS Albion was a 90-gun second-rate ship of the line of the Royal Navy. Ordered in 1839, she was built at Plymouth Dockyard, launched on 6 September 1842, and completed on 23 January 1844. Albion was designed by Sir William Symonds (1782-1856) was the only ship of her class to ever serve as a sailing ship, and the last British two-decker to be completed and enter service without a steam engine. She was the name ship of a class of three second rates; the others being Aboukir and Exmouth.

Stock: 56629

50. **Attack of the S Fermo By Garibaldi. 33.**

Carlo Bossoli, del.t _ T. Picken, lith. Day & Son, Lith.rs to the Queen. Publihed by Day & Son, Lithographers to the Queen.

Lithograph, sheet 195 x 280mm (7¾ x 11). £85

A view of the Hunters of the Alps', led by Giuseppe Maria Garibaldi (1807-1882), attack on the church of San Fermo where the Austrian force were taking up a defensive position during the Battle of San Fermo (27 May 1859) during the Second Italian War of Independence. Garibaldi's troops fire at the church within the cover of trees, creating gun smoke.

Carlo Bossoli (1815-84) made his name with his paintings of the Crimea, made 1828-43, which became fashionable when the Crimean War started in 1854.

Stock: 56582

51. **Pillage Des Reitres Pendant les Guerres Civiles des Francois, sous Henry 3 en 1587. Grave s'Apres le Tableau Original de P.pe Wouvermens, de deux pieds cinq pounces de large, sur vingt un pounces de haus qui appartient au graveur. Avec privilege du Roi. 39.e**

P.pe Wouvermens pinx. J. Moureay Sculp. AParis chez Moyreau Graveur du Roi, rue Gallande, vis-a-vis la Chapelle S.t Blaise. 1740.

Engraving, 18th century watermark, plate 360 x 470mm (14¼ x 18½") very large margins. Repaired printer's crease. £240

Battle scene from War of the Three Henrys (Guerre des trois Henri 1587-1589) the eighth conflict in the series of civil wars in France known as the Wars of Religion. In the surroundings of a village countrymen defend themselves against rogue soldiers, while others flee. Plate 39 from 'Oeuvres de Philippe Wouvermens Hollandois' a series of eighty-nine plates reproducing

paintings by Wouwerman, executed between c.1733 and 1762.

Stock: 56642

52. **[Ramillies] The Pursuit of the French after the Victory at Ramellies. After the taking of Ramellies, the Enemy's whole Army gave way, & Fled in Confusion by Judoign, as far as Meldert...**

[after Louis Laguerre.] [n.d., c.1760.]

Engraving. 280 x 325mm (11 x 12¾"). Repaired tear. £180

The Battle of Ramillies (23 May 1706, during the War of the Spanish Succession) ended with the soldiers of the French, Spanish and Bavarian armies in complete rout.

From a series of 'the victorious battles of the immortal prince John duke of Marlborough', by Louis Laguerre (1663-1721). This version was probably published for propaganda during the Seven Years' War (1756-63) .

Stock: 56527



53. **[Warrior upon Horseback.]**

120. CE [signed with monogram in ink]. [n.d.]

Scarce etching, verso Dr Stukely & Baynham 954 in ink. 340 x 300mm (13¼ x 11¾"). Thread margins and some creasing. Time staining. £450

A warrior on horseback with his bow and arrow drawn. Both the soldier and horse are clad in scaled body armour and the soldiers wears a plumed helmet with his shield and quiver slung across his back. Debris and potsherds litter the foreground. Italian school.

Provenance: The Estate of Dudley Poplak

Stock: 56547

54. **Quartier de Rafrachissement. Grave s'Apres le Tableau Original de P.pe Wouvermens, de deux pieds de large sur dix huit pounces de baut. Qui est au Cabinet de M.r de Ravanne Grand Maitre des Eaux & Forest d'Orleans. Et ci devant du Cabinet de M.e La Comt.sse De Verrue. 28.e**

P.pe Wouvermens pinx. J. Moureay Sculp. AParis chez Moyreau Graveur du Roi, rue Gallande, vis-a-vis la Chapelle S.t Blaise. 1737. Avec privilege du Roi.

Engraving, 18th century watermark, plate 360 x 470mm (14¼ x 18½") very large margins. Repaired creases. £240

Scene at an encampment of the refreshment tents with armored and uniformed men on horseback drinking. Plate 28 from 'Oeuvres de Philippe Wouwerms Hollandois' a series of eighty-nine plates reproducing paintings by Wouwerman, executed between c.1733 and 1762.

Stock: 56643

55. Hungarian & Highland Broad Sword. Twenty Four Plates, designed and etched by T. Rowlandson under the direction of Mess.rs H. Angelo and Son, Fencing Masters to the Light Horse Volunteers of London and Westminster, dedicated to Colonel Herries.

Aquatinta by J. Hill. Published as the Act directs Feb.y 12th 1799, by H. Angelo, Curzon Str.t May Fair. Titlepage, coloured aquatint. 280 x 325mm (11 x 12¾"). Slight mount burn. £190

The titlepage of Rowlandson's 24 etchings of 'The Hungarian and Highland Broadsword', with a cavalryman and infantry soldier standing in architectural niches.

Stock: 56764



56. The White Charger. (A Sketch in the Phoenix.)

H Hope Crealock del. [Published by Dickinson Brothers c.1856.]

Fine & rare tinted lithograph with hand colour. Printed area 280 x 360mm (11 x 14¼"), with large margins.

£360

An officer in the Lancers in full uniform, with leopardskin saddle blanket.

Henry Hope Crealock (1831-91), a captain in the 90th Light Infantry during the Crimean War, was an accomplished draughtsman, who also sketched during the Indian Mutiny, Opium Wars in China and the Zulu campaign (for the Illustrated London News). He retired from the army as a Lieutenant-General. Irish interest.

Stock: 56515



57. Taken from Life, amongst the numerous Assemblage at the Royal Menagerie, Exeter Change, Strand, London.

Drawn and Engraved by S. Howitt. Published by S. Polito, Proprietor; 1813.

Engraving. Sheet 280 x 500mm (11 x 19¾"). Trimmed within plate, a few repairs. £580

Despite being a portrait of zoo animals, this print shows the inhabitants of Stephani Polito's Royal Menagerie together in a landscape, with lions, tigers, leopards, monkeys, kangeroos, an elephant, camel, rhinoceros, zebra, bear and tapir, as well as parrots, a cockatoo, eagle and vulture.

Polito bought the menagerie in The Exeter Exchange (popularly known as Exeter Change), a building on the north side of the Strand in London, in 1810, renaming it the 'Royal Menagerie'. He died in 1814 (the year after he published this advertising print) after which his brother sold the collection to a former employee, Edward Cross, who continued the Menagerie until the Exeter Exchange was demolished in 1829, after which many of the animals were transferred to the new Regents Park Zoo.

Stock: 56508

58. Perch

Lithographed by W. Clerk 202 High Holborn. London, J & F Harwood 26 Fenchurch S.t [n.d., c.1845].

Lithograph with fine hand colour. Sheet 255 x 335mm (10 x 13¼"). £190

A fish lying on leaves.

Stock: 56604

59. Salmon. Scene in the Highlands of Scotland.

[n.d., c.1820.]

Engraving. 140 x 210mm (5½ x 8¼"). Stitch holes in bottom margin, tear in right edge. £50

A fish on a bank, mountain behind.

Stock: 56610

60. Hoh! Maister John Murray of Sacomb. / The Works of Old Time to collect was his Pride, / Till Oblivion dreaded his Car: / Regardless of Friends intestate he dy'd, / So the Rooks & the Crows were his Heir. G.V.

G. Verue ad vivum delin. 17387, et sculp. 1752.

Engraving. 170 x 115mm (6¾ x 4½"). Narrow margins. £130

John Murray (1670-1748), antiquary and book collector who scoured the country for rare titles by English authors, often on commission. He was a friend

of Thomas Hearne, often appearing in his diaries; one of the books Murray leans on is 'T Hearne Vol III (the others 'Sessions Papers' & 'Tryals of Witches').

Alexander 970.

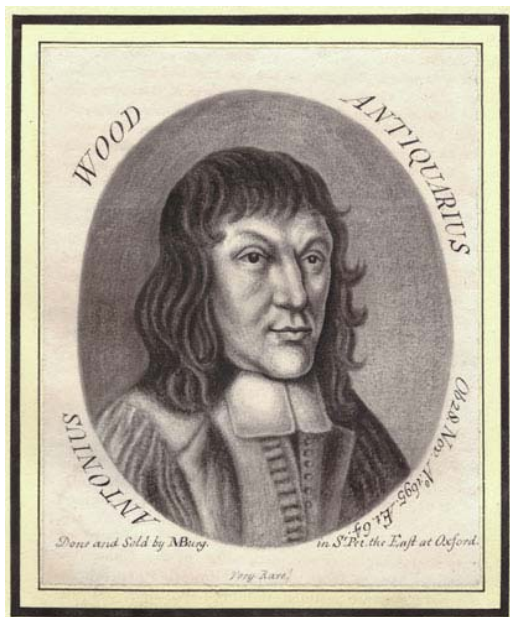
Stock: **56635**

61. Ezechiel Spanhemius Liber Baro. Seren.mi ac Potent.mi Borussorum Regis Frederici Minister Status...

B. Arlaud pinx. ad vivum. J. Simon fec. [n.d., c.1707.] Rare mezzotint. 340 x 260mm (13½ x 10¼"). Laid on board. £230

Ezekiel, Freiherr von Spanheim (1629-1710), a scholar who, despite being born in Geneva, was the first Prussian ambassador to England, arriving 1702. He died in London in 1710 and was buried in Westminster Abbey. *CS 139, state ii of ii.*

Stock: **56625**



62. Antonius Wood Antiquarius. Ob 28. Nov. A° 1695 Æt 64.

Done and Sold by MBurg. [Michael Burghers] in St. Pet. the East at Oxford [n.d., c.1695.]

Mezzotint. Sheet 115 x 90mm (4½ x 3½"). Trimmed and laid on album paper. £260

A memorial portrait of Anthony Wood (1632-95), English antiquary who wrote the 'Historia, et antiquitates Universitatis Oxoniensis', 1674.

Stock: **56749**

63. Bonavontur Peeters 53

Ioannes Meyssens pinxit et excudit. W. Hollar fecit. J. Meyssens [Antwerp, n.d. c.1694].

Etching. 165 x 110mm (6½ x 4¼"). Faint foxing. £140
A portrait of Bonaventure Peeters (1614-1652), who was recognised as a leading marine painter by his contemporaries. This is one of nine portraits etched by Hollar, when in Antwerp, for a collection of portraits published there by Meyssens in 1649 under the title 'Image de divers hommes desprit sublime'. Peeters was based in Antwerp and this etching is taken from a portrait by the publisher himself. Below the portrait is a

biographical note, as Pennington notes, 'in execrable French'. *Pennington p.1480. iv of v*

Stock: **56577**

64. Petrus Paulus Rubens 30

J. Meyssens exc. [Antwerp, n.d. c.1694].

Etching laid on 18th century sheet. 170 x 115mm (6¾ x 4¾"). Some creasing and distortion across the sheet.

£130

A portrait of Peter Paul Rubens (1577-1640) from the series 'Image de divers hommes' (1694).

Stock: **56578**

65. Adriaen van Veen 59

A. van Veen pinxit. W. Hollar fecit. Ioannes Meyssens excudit [Antwerp, n.d. c.1649].

Etching. 165 x 110mm (6½ x 4¼") very large margins. Faint staining in bottom and right margins. £140

A portrait of Adriaen van de Veen (1589-1680), a dutch painter and printmaker, from the series 'Image de divers hommes' (1694). *Pennington p.1514.. iv of v*

Stock: **56576**

66. Henry van der Borch 42

Henricus van der Borch junior pinxit. W. Hollar fecit 1650. Ioannes Meyssens excudit [Antwerp, n.d. c.1649].

Etching. 165 x 110mm (6½ x 4¼"), very large margins. Faint foxing in the margins. £140

A portrait of Hendrik van der Borch (1583-1651) from the series 'Image de divers hommes' (1694).

Pennington p.1364. iii of iv

Stock: **56575**

67. Anthoine Van Dyck Chevallier du Roy D'Angleterre.

Ant. van Dyck pinxit. Paul Pontius sculpsit. Ie.

Meyssens excudit. [n.d. c.1694]

Engraving. 165 x 110mm (6½ x 4¼") very large margins. Some minor stains in the margins. £140

A portrait of Anthony van Dyck after a self portrait by van Dyck. First lettered state from the series 'Image de divers hommes' (1694).

Stock: **56558**

68. Iacobus Van Es Pientre Excellent en fruits poissons oiseanz et fleurs les quelles il fait extremement bien au naturel il demeure a Anuers y estant ne.

Ioannes Meyssens pinxit et excudit. We. Hollar fecit. J. Meyssens [Antwerp, n.d. c.1694].

Etching. 165 x 110mm (6½ x 4¼") very large margins. Some foxing in the margins. £140

A portrait of Jacob van Es (c. 1596-1666), the Flemish Baroque painter renowned for his still life paintings of food and flours, as is mentioned in the inscription etched beneath his portrait. It is a testament to his success that his portrait was included in the series 'Image de divers hommes' (1694). *Pennington p.1399. iii of v*

Stock: **56573**

69. **Milton and his two Daughters. vide Life of Milton page 112.**

G. Romney pinxit. Benj. Smith sculp. Publish'd June 4. 1795 by J. & J. Boydell, & G. Nicol, at the Shakspeare Gallery, Pall Mall. & No.90 Cheapside, London.

Stipple, sheet 355 x 440mm (14 x 17¼"). Trimmed on left and right. Slight creasing on left title. £140

Milton dictating 'Paradise Lost' to his two daughters, who sit at a desk at left, their father sick and wrapped in blankets in a chair at right.

John Milton (1608-1674), the poet. *Horne: 141.*

Stock: 56628

70. **[James Woodhouse] Mr Woodhouse the Poetical Cobbler. Museum & Complete Mag. Feb.y 1765.**

Rare engraving. Sheet 160 x 110mm (6¼ x 4¼").

Trimmed within plate. £130

James Woodhouse (1735-1820), a cobbler-turned poet from the Black Country village of Rowley Regis and bookseller. He is shown sitting on his workbench writing on paper balanced on his knee.

Stock: 56640

71. **Her Royal Highness The Princess Charlotte of Wales. Dedicated by Permission To his Royal Highness George Prince of Wales, Regent, of the United Kingdom of Great Britain and Ireland; by His Royal Highness's, most devoted Servant, Charlotte Jones.**

Charlotte Jones pinx.t. I.S. Agar sculp.t. London Published March 21st. 1814, (for the Proprietor,) by Colnaghi & Co, 23 Cockspur Street Charing Cross.

Fine stipple on chine collé. 470 x 375mm (18½ x 14¾") very large margins. £260

Princess Charlotte Augusta of Wales (1796-1817) was the only child of George, Prince of Wales, later King George IV, and Caroline of Brunswick. She married Prince Leopold of Saxe-Coburg in 1816, and enjoyed only a few months of happiness before she died in childbirth the following year.

Stock: 56672

72. **His Royal Highness, George Prince of Wales,**

J. Russell R.A. Pinxt F. Bartolozzi R.A. Sculp. London, Published June 1. 1795 by John Jeffreys Ludgate Hill.

Rare stipple, open letter proof before dedication. Sheet 540 x 360mm (21¼ x 14¼"). Trimmed inside platemark, affecting publication line, repairs in inscription area. £380

George IV when Prince of Wales, holding a bow and standing against a statue. Archers aim at a target behind.

The finished plate was dedicated to the Royal Kentish Bowmen, an archery society established 1785; George was made president in 1789, encouraging many other aristocrats to join. *De Vesme 820.*

Stock: 56668

73. **His Royal Highness the Prince Regent, Delivering a Speech in the House of Lords. Rapin's History of England.**

Published by J. Robins & Co, Albion Press, London [n.d., c.1816].

Engraving. 255 x 380mm (10 x 15"). Trimmed into plate at bottom. £130

From an updated edition of "The History of England, From the Earliest Periods" by Rapin de Thoyras.

Stock: 56551



74. **The High Borne Prince James Duke of Yorke. borne October= the 13 1633.**

Pub June 10 1800 by WRichardson No 31 Strand.

Engraving. 225 x 150mm (8¾ x 6"), large margins on 3 sides. Trimmed to plate lower right. £260

A portrait of the young Prince James (1633-1701), Duke of York and later James II, probably aged about eleven, standing on a real tennis court, holding a real tennis racket, while figures watch from the gallery. A late eighteenth century copy of a portrait engraved and published by Matthäus Merian c.1645. Merian's plate was later acquired by Thomas Jenner, a publisher at the Royal Exchange who added his name under the neatline, although it has been removed here.

Stock: 56651

75. **[William IV as Lord High Admiral.] William [facsimile signature.]**

[n.d., c.1827.]

Lithograph. Sheet 255 x 185mm (10 x 7¼"). £95

William IV in naval costume, standing on a deck, one hand resting on a cannon, the other holding a telescope. A pennant with 'Rule Britannia' flutters behind.

Stock: 56561

76. **[Mary Carleton] The German Princess with her suppos'd Husband and Lawyer.]**

J. Nicholls delin. I. Basire sculp. [n.d., c.1740.]

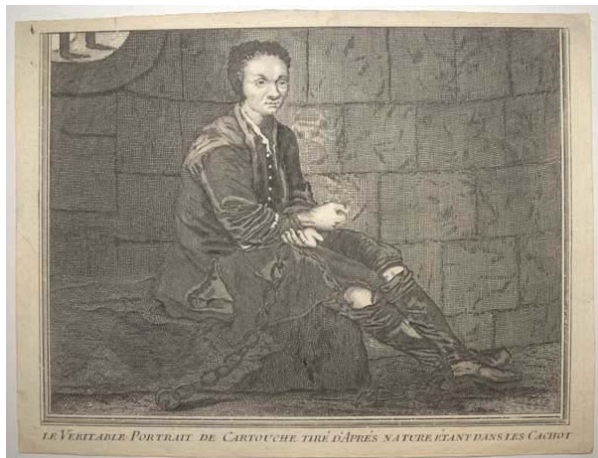
Engraving. Sheet 315 x 205mm (12½ x 8"). Trimmed within plate. £95

Mary Carleton (née Moders, 1642-73), bigamist and fraudster who often pretended to be a German princess (having lived in Cologne) or an heiress. Having defrauded many men over more than ten years, she was convicted and hanged.

This scene shows her with a different con: having attracted a rich lawyer as a lover, her 'husband' bursts in with an armed servant and extorts £100 from the lawyer.

Probably from 'History of the Lives of the Most Notorious Highwaymen' by Captain Alexander Smith (pseud.), although examples of this print were issued as a broadside with letterpress. *See National Portrait Gallery: NPG D21077 for separate issue.*

Stock: **56657**



77. [Louis Dominique Garthausen] Le Veritable Portrait de Cartouche tiré d'après Nature étant dans les Cachot.

[n.d., c.1725.]

Rare copper engraving, 255 x 330mm (10 x 13 ")
Trimmed to plate on 2 sides. Small margins on left & right. £260

Louis Dominique Garthausen (1693-1721), better known as Cartouche, shown chained in his cell after an escape attempt. He was the leader of a band of over 2000 brigands (many ex-soldiers) operating in and around Paris during the regency of Philippe d'Orléans. A Robin Hood character, his exploits (including stealing 1.3 million livres of shares in John Law's Mississippi Company) and seductions made him a folk hero. The authorities resorted to torturing known associates for information, eventually getting a member of the band to betray him. Cartouche was arrested, tortured to no avail, then broken on the wheel. Stock: **56600**

78. [Louis Dominique Garthausen] Le Veritable Portrait de Cartouche.

[n.d., c.1721.]

Rare engraving with etching. Sheet 230 x 175mm (9 x 7"). Trimmed into image on three sides and into title at bottom, losing four lines of text. £260

Louis Dominique Garthausen (1693-1721), better known as Cartouche, shown with his hand on his sword hilt, a deep scar on his left cheek. Cartouche was the leader of a band of over 2000 brigands (many ex-soldiers) operating in and around Paris during the regency of Philippe d'Orléans. A

Robin Hood character, his exploits (including stealing 1.3 million livres of shares in John Law's Mississippi Company) and seductions made him a folk hero. The authorities resorted to torturing known associates for information, eventually getting a member of the band to betray him. Cartouche was arrested, tortured to no avail, then broken on the wheel.

The original text under this image describes his arrest but not his execution. *BM 1877,0811.1011.*

Stock: **56601**

79. [Murders at Stanfield Hall] Rush on Trial.

Robert Kerr. [n.d., c.1830.]

Lithograph on chine collé, rare locally published item. 250 x 185mm (9¾ x 7¼"). Laid on new backing board, some surface wear and creasing. £260

Portrait of James Blomfield Rush (1800-49) in the dock, during his trial for double murder.

A tenant farmer of Potash Farm, Rush shot and killed his landlord Isaac Jermy and his son Isaac Jermy Jermy, hoping to blame the crime on rival claimants to the Jermy's estate. However he failed to kill the younger Jermy's widow, who escaped and was able to identify him at his trial. He was hanged and buried in the grounds of Norwich Castle.

A life-size waxwork representation of Rush was displayed in the Chamber of Horrors at Madame Tussauds in London, from 1849 until 1971.

Stock: **56596**

80. Diana.

Painted by Stroehling. Engraved by R. Woodman. Publish'd and Sold April 2nd 1813, by Edw.d Orme Bond Street, London.

Stipple, printed in colours and hand finished. Sheet 220 x 205mm (8¾ x 8"). Trimmed to plate. £160

Head and shoulders portrait of the Huntress, over foliage, wearing crescent moon headdress.

Stock: **56607**

81. [Portrait of a man in military costume.] From the Original Picture Painted by Rembrandt, in the Collection of the Right Hon.ble the Earl of Besborough. To whom this Plate is most Humbly Dedicated, by His Lordship's most obliged and most Obedient Hum.ble Servant, J. Boydell.

Rembrandt Pinxt. W.m Pether fecit. Published according to Act of Parliament, by J. Boydell. Engraver in Cheapside, Nov.r 1.st 1764.

Mezzotint. 505 x 355mm (19¾ x 14"), large margins on 3 sides. Margins restored, horizontal fold flattened, inscription weakly inked. £280

A portrait of a man, three-quarter length, wearing a breastplate with chain and a large hat with feathers, his left elbow leaning on a ledge holding a sword.

After a 1650 painting by Rembrandt now in the Fitzwilliam Museum, once considered to show Rembrandt himself. It was engraved by portrait painter and mezzotinter William Pether (1731-1821).

Charrington. 125. III of III.

Stock: **56509**

82. **[Johann Friedrich I, Elector and Duke of Saxony?] Quadro di Luca Kranach.**

Loren. Lorenzi del. P. Ant. Pazzi sc. [n.d., c.1740.]
Engraving, 18th century watermark. 390 x 300mm
(15¼ x 11¾"). Narrow margins, taped bottom left
corner. £220

A man in a fur jacket with hat and a chain around his
neck, which he grasps with one hand.

The inscriptions state that this print was engraved by
Pietro Antonio Pazzi from a drawing by Lorenzo
Lorenzi, taken from a painting by Lucas Cranach. The
BM identifies the sitter as Johann Friedrich I, Elector
and Duke of Saxony, but there is little resemblance to
existing paintings of the Duke by both Lucas Cranach
the Elder (c.1472-1553) and the Younger (1515-86).
These show him with narrower eyes and a prominent
scar from his left temple to the base of his nose.

Stock: 56507

83. **[Alphonse François Lacroix.]**

[n.d., c.1843.]
Rare stipple engraving on steel, printed on chine collé,
proof before all letters. 230 x 155mm (9 x 6"). £130
Alphonse François Lacroix (1799-1859), Swiss
missionary in Bengal, half-length, pointing at India on
a globe. It is likely this was published 1842-3, during
his only visit to Europe in 38 years.

Stock: 56562

84. **Mr. Wathen. Proof.**

A.J. Oliver A.R.A. Pinx.t. T. Bragg Sculp.t. Private
Plate. [n.d., c.1810.]
Rare engraving, proof on chine collé. Sheet 265 x
200mm (10½ x 7¾"). Trimmed into plate on three
sides. £160

James Wathen (c.1751-1828), traveller and artist. He
went on walking excursions in all parts of Great Britain
and Ireland, contributing topographical descriptions &
sketches to the 'Gentleman's Magazine,' under the
sobriquet of 'Jemmy Sketch'. In 1811 he accompanied
Captain James Prendergast in his ship the Hope on a
voyage to India and China, in which he visited Madras,
Penang, Canton, Macao, the Cape of Good Hope, and
St. Helena. In 1814 he published an account of his
travels, under the title 'Journal of a Voyage to India
and China' (London, 1814, 2 vols. 4to), illustrated with
twenty-four coloured prints from his own drawings.
After Archer James Oliver ARA (1774-1842).

O'Donoghue: p.414.

Stock: 56621

85. **Charlotte Stanley. a beautiful Gipsej.**

Drawn on Stone by W. Sharp from a Miniature by
George Hayter in the Possession of Nath.l Ogle Esq.r
Published by J. Dickinson, 114 New Bond S.t May
1829.

Lithograph on india. India paper 185 x 155mm (7¼" x
6"). £90

Portrait of Charlotte Stanley, wearing patterned shawl
and cloak, looking to left with a finger of her right
hand raised. *For an earlier print of the sitter, see ref.*
18398.

Stock: 56645



86. **Johannes Ogilvius.**

P. Lilly Pinxit. Guil. Faithorne Sculp. [n.d., c.1654.]
Engraving. Sheet 290 x 200mm (11½ x 8"). Trimmed
to image. £260

John Ogilby (1600-1676), a multi-talented Scot. From
an early apprenticeship to a dancing master, he became
a translator of classics and then a successful publisher,
with his crowning achievement being his 'Britannia',
Europe's first atlas of roadmaps. This portrait was used
as frontispiece to his 'Works of Publius Virgilius
Maro', 1654.

Stock: 56731

87. **To the Gentlemen of the Bloomsbury and
Inns of Court Association this Print of Lieut.
Colonel Cox is inscribed by their obedient
humble Servant George Hounsom.**

Painted by G. Hounsom. Engraved by F. Bartolozzi
R.A. London Publish'd Jan.y 1st 1799, by, G. Hounsom
No. 167. Fleet Street.

Stipple. Sheet 430 x 285mm (17 x 11¼"). Trimmed to
plate, creasing and surface soiling. £180

Samuel Compton Cox (d. c.1839), Master of the High
Court of Chancery of Foundling Hospital, in the
uniform of a Volunteer Regiment, leaning on a cannon.
Cox's great-great-great-grandson was Robin Leigh-
Pemberton (1927-2013), governor of the Bank of
England 1983-93.

Stock: 56676

88. **H. Berlioz [facsimile signature].**

[n.d. c.1860.]
Photogravure, stamp Trongel??. Sheet 220 x 155mm
(8¾ x 6"). Pencil mss. £70

Hector Berlioz (1803-1869), the French Romantic
composer.

Stock: 56653

89. **Arcange Corelli Né à Fusignari dans le Boulonnois, Mort à Rome le 19 Jan. 1713. Agé près de 60 ans.**

H. Howard pinx. Mathey Sculpsit. A Paris chez Odieuvre M.d d'Est, rue d'Anjou la dern. P. Cochere à gauche entrant par la rue Dauphine. CPR [n.d., c.1720]. Engraving. 155 x 110mm (6 x 4¼"), with large margins. £130

A portrait of Arcangelo Corelli (1653-1713), Italian violinist and composer who was a major influence on the work of Bach, based on the famous portrait by Hugh Howard (now in the Music Faculty collection of Oxford University).

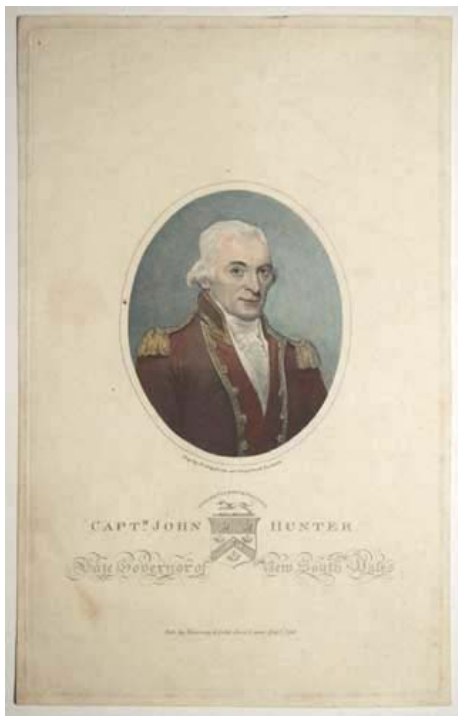
Stock: 56654

90. **Meeyerbeer. Giacomo Meyerbeer (facsimile signature).**

Me [Nicolas Maurin]. Lith. de Delpech, à Paris. [Paris, c.1835.]

Lithograph. Sheet 260 x 160mm (10¼ x 6¼"). £130
Giacomo Meyerbeer (1791 - 1864) was a noted German-born opera composer, and the first great exponent of Grand Opera. At his peak in the 1830s and 1840s, he was the most famous and successful composer and producer of opera in Europe.

Stock: 56560



91. **Capt.n John Hunter. Late Governor of New South Wales.**

Eng. by Ridley from an Original Picture. Pub. by Bunney & Gold Shoe Lane Dec. 1. 1801.

Stipple with hand colour. Sheet: 245 x 155mm (9½ x 6") Narrow margins, a few stains. £160

A half-length portrait of John Hunter (1737-1821), naval officer who commanded HMS Sirius in the First Fleet in 1787 and succeeded Arthur Phillip as Governor of New South Wales.

Stock: 56650

92. **William Lenthall, Speaker. Etch'd from an Original Drawing, in the Collect:n of Lord Viscount Mountstuart.**

Eliza B. Gulston, fecit. [n.d., c.1780.]

Etching. Sheet 135 x 100mm (5¼ x 4"). Trimmed to plate, mounted in album paper. £140

William Lenthall (1591-1662), Speaker of the House of Commons when Charles I entered the chamber to arrest five MPs of the Long Parliament for treason. When Charles asked Lenthall where the five were, Lenthall famously replied "I have neither eyes to see nor tongue to speak in this place but as this House is pleased to direct me." This was the first time a speaker declared his allegiance to the liberty of parliament rather than the will of the monarch.

Stock: 56652

93. **[Robert Lilburne, Heir of the ancient Family of Lilburne of Thickley Puncherdon in the Bishoprick of Durham...]**

[S. Cooper pinx.t. C. Watson sculp.] [London, Published 1st May 1807 by R.t Wilkinson, No. 58 Cornhill.]

[Stipple and etching, proof before all letters. Sheet 265 x 210mm (10½ x 8¼"). A little surface soiling. £95

Colonel Robert Lilburne (1613-65), a signatory to the death warrant of King Charles I in 1649 and forty-seventh of the fifty nine Commissioners. After the restoration he was found guilty of high treason: his sentence of being hung, drawn and quartered was commuted to life in prison.

His younger brother was John Lilburne, the well known Leveller.

According to Alexander this print was published to meet the demand from extra-illustrators, particularly those who wanted to enlarge Clarendon's 'History of the Great Rebellion'. *Alexander 89.*

Stock: 56660

94. **Captain Cook.**

J. Chapman sculpsit. London. Published as the Act directs, Sept.r 20, 1800 by J.Wilkes..

Stipple, plate 165 x 115mm (6½ x 4¾"), with large margins. Creasing. £130

Head and shoulders portrait of the British explorer Captain James Cook FRS (1728-1779) with a vignette 'Death of Cook' scene.

Stock: 56589

95. **Lord Apsley and his Brother.**

Painted by N. Dance R.A. 1775. Engraved by Tho.s Watson. London, publish'd June 28th 1776, by Tho.s Watson, No 142, New Bond Street, & W.Dickinson, Henrietta Street, Covent Garden.

Mezzotint. 510 x 360mm (20 x 14¼") very large margins. Repairs to plate mark and margins. £420

The two sons of Henry, 2nd Earl Bathurst (who had Robert Adam build Apsley House in London for him). The elder is Henry (1762-1834), lord of the admiralty from 1783 to 1789; 3rd Earl Bathurst from 1794; Foreign Secretary for two months in 1809; Secretary of State for War and the Colonies from 1812-27. Bathurst

in New South Wales, Australia, is named after him.
CS: 1. Goodwin: 28, iii of iii.
 Stock: 56669



96. James Balfour Esq.r. Secretary & Treasurer of the Edinburgh Company of Golfers. 1795. By desire of the Company.

Henry Raeburn pinx.t. J. Jones sculp.t. Published as the Act directs by Will.m Murray, Bookseller, Parliament Close Edinburgh October 1796.

Mezzotint. 510 x 360mm (20 x 14¼"). Contemporary double frame. Unexamined out of frame. £1500

Portrait of James Balfour (1705-95), Scottish advocate, author of three philosophical books and keen golfer, seated and gesturing as if in conversation. On his desk are books titled 'Record of the Gent. Golfers' and 'Bet Book'. As Secretary to the Edinburgh Company of Golfers he would have been involved in compiling the original rules of golf in 1777. His great-great-grandson was Robert Louis Stevenson, who was christened Robert Lewis Balfour Stevenson.

The Gentlemen Golfers of Edinburgh held the first recorded open golf championship on 2nd April 1744.

CS: 4

Stock: 56714

97. Joseph Sturge. This Print is dedicated to the Most Noble the Marquis of Sligo. as a tribute of respect for the Justice and humanity he displayed in liberating his Slaves.

Drawn on Stone by H. Millichamp, from a Picture in the Possession of W. Boulton, Esq.r. M. & N. Hanhart, Lith. Printers, 64, Charlotte St, Rathbone Pl. [n.d. c.1840.]

Rare lithograph on chine collé. Sheet 375 x 255mm (14¾ x 10"). Trimmed inside on left. £180

Joseph Sturge (1793-1859), Quaker and founder of the British and Foreign Anti-Slavery Society, now Anti-

Slavery International. He spent his life engaged in Radical political actions supporting pacifism, working class rights, and the universal emancipation of slaves. In Jamaica, Joseph Sturge helped to found Free Villages with the Baptists, one of which was named Sturge Town in his memory.

The dedication is to Howe Browne (1788-1845), 2nd Marquess of Sligo. Although he campaigned for abolition he inherited two slave-holding plantations from his grandmother. When he was appointed Governor and Vice-Admiral of Jamaica in 1834, only a year after the Slavery Abolition Act of 1833, his attempts to transition to a free society put him at odds with the Jamaican Assembly, who forced him to resign the governorship.

Stock: 55437

98. M.r.s Jerningham. Dedicated by permission to Sire William Jerningham B.t By his obliged & obedient Servants Reeve & Jones.

Painted by John Hoppner ESq. R.A. Engraved by Henry Meyer. Published April 14.th 1809. by Reeve & Jones, N.o 7, Vere Str.t Bond Street, London.

Fine & rare stipple engraving, sheet 440 x 350mm (17½ x 13¾"). Trimmed to plate on three sides. £260
 Full length portrait of Frances Henrietta Sulyarde, Lady Stafford (1775-1832) dressed as Hebe. She stands amongst the clouds holding up a dish with her right hand that an eagle eats from and in her left she holds a jug. Frances is the daughter of Edward Sulyarde (1745-1779) and Susanna Sulyarde (born Ravenscroft) (1751-1778). She married Sir George William Stafford Jerningham, later 8th Baron Stafford, of Costessey Park, Norfolk, in 1799.

Stock: 56564

99. Lady Elizabeth Montague Daughter of George Earl of Cardigan.

Sir Jos. Reynolds pinx.t. R. Brookshaw fecit. [n.d., c.1760.]

Rare mezzotint. Sheet 150 x 115mm (5¾ x 4½"). Trimmed within plate at bottom, thread margins elsewhere. £320

Elizabeth Montague (1743-1827), eldest daughter of George Montagu, 1st Duke of Montagu, later married Henry Scott, 3rd Duke of Buccleuch. *Not in CS or Hamilton.*

Stock: 56517

100. Elizabeth Countess of Derby

W. J. Edwards [after Sir Joshua Reynolds]. Henry Graves & Co [n.d. 1865].

Mezzotint. 285 x 185mm (11¼ x 7¼"). £65

A full-length portrait of Elizabeth Smith-Stanley (1753-1797), leaning on a plinth next to a perched macaw bird and holding a garland of flowers. Elizabeth, eldest daughter of the sixth Duke of Hamilton, married the very enamoured Edward Smith-Stanley, twelfth Duke of Derby, aged 21. She was a pioneer of ladies fashion for the time and notably organised an all female cricket match in 1777.

Stock: 56579

101. Mr. John Hilton. Judge of the Course of Newmarket.

[nd.d c. 1820.]

Etching. 180 x 130mm (7 x 5"). Some toning in the margins. Small margins £60

A portrait of John Hilton, judge of the course at Newmarket.

Stock: **56556**



102. Mr Timothy Luff Mullens with his Harriers. Basingstoke.

Painted and Engraved by D. Wolstenholme. Published by D. Wolstenholme, 22 Chad's Row, Grays Inn Road, London and R. Castle, Basingstoke.

Aquatint, printed in colours and hand finished. Framed, visible area 410 x 520mm (16 x 20½"). Tear in inscription area, unexamined out of frame. £550

Equestrian portrait of Timothy Luff Mullens (c.1766-1833) of Newnham, Mayor of Basingstoke 1808-9.

Stock: **56666**

103. [Anne Catley] A Priestess of Bacchus.

Painted by J. Downman. Engraved by J.R. Smith. Publ. 2d. July 1779, by W. Humphrey, London.

Very rare & scarce mezzotint, proof with stippled title and scratched inscriptions. 530 x 385mm (21 x 15¼"). Restored. £450

Ann Catley (1745-89), singer and prostitute, smiling knowingly over a goblet. A famous courtesan. *CS 37, this proof state not listed. Frankau 67 i of ii; O' Dench: 137.*

Stock: **56673**

104. [Pierrot conducting a choir of cats.]

Imp. Lemer cier & C.ie, Paris [n.d., c.1840].

Chromolithograph. Printed area 290 x 190mm (11½ x 7½"). £120

Pierrot, the sad clown, stands at a lecturn, baton in hand and bottle in pocket, surrounded by cats singing from sheet music.

Possibly a portrait of Jean-Gaspard Debureau (1796-1846).

Stock: **56631**

105. La Signora Zamperini in the Character of Cecchina. La Buona Figliuola, Act 2d Scene 3d.

N. Hone pinx.t. J. Finlayson fec.t. Publish'd Feb.y 1st 1769. Sold by Mr Parker No 82 Cornhill, & Mr Finlayson in Berwick Street Soho.

Mezzotint. 380 x 280mm (15 x 11"), very large margins. £280

Anna Zamperini in the lead role in Niccolò Piccinni's 'La buona figliuola' ('the good-natured maid'), adapted from Samuel Richardson's novel 'Pamela'. Zamperini was portrayed in the same role by Scottish painter John Paxton.

After a portrait by Nathaniel Hone (1718-84), one of two Irish founder members of the Royal Academy.

See references 36379, 36380 & 36381 for state i of ii.

CS 20, state ii of ii.

Stock: **56671**

106. John Musgrave Lamb. Proof.

F. Cruikshank del.t 1831. E. Scriven sculp.t 1834.

Stipple, rare proof on chine collé. 355 x 255mm (14 x 10"). Trimmed to plate at bottom. £95

Three-quarter length portrait of John Musgrave Lamb (1781-1835), hat manufacturer in Warwick, seated in armchair.

Stock: **56727**

107. Thomas Assheton Smith, Esq.re His Majesty's Lieutenant of the County of Carnarvon. From a Portrait Painted by Sir William Beechey, R.A. and placed by his Friends in the Grand Jury Room at Carnarvon. A.D. 1826. Proof.

Painted by Sir W. Beechey R.A. Engraved by S.W. Reynolds. Engraver to the King (and J.P. Quilley.) [c.1826.]

Proof mezzotint. 520 x 400mm (20½ x 15¾").

Trimmed to plate on three sides. £260

Thomas Assheton Smith (the elder) (1752 -1828), landowner who induced Parliament to pass an act enclosing the common land of Llanddeiniolen parish, adding over 2,600 acres to his land holdings, from which he mined slate. Subsequent rioting was put down by a cavalry unit.

A close friend of George Finch, 9th Earl of Winchilsea, Smith became one of cricket's main patrons following the establishment of Marylebone Cricket Club in 1787.

This portrait was commissioned by Caernarfon Corporation, who paid Beechey £157.10s. It is now in National Museum Cardiff. *Whitman: 268*

Stock: **56518**

108. Matthew Manna. A Country Apothecary.

R St.G. Ma - pinxt. Pub.d Accor.g to Act Octr. 11 1773 by MDarly Strand.

Etching, part 18th century watermark; 250 x 175mm (9¾ x 7"), large margins on 3 sides. Trimmed to plate on right. £230

Social satire: an apothecary stands outside his shop on a road holding cane and wig; a sign above the window

advertises his services, and the red and white striped pole is above the entrance.

After Richard St George Mansergh St George (1750 - 1798). *BM Satires: undescribed.*

Stock: 56615



109. [Two caricature portraits after Leonardo da Vinci.] **Quando poi li risguardo Idol mio bello...**

L. da Vinci inv. C. Lasinio inc. [n.d., c.1790.]

Coloured etching. Sheet 200 x 245mm (8 x 9½").

Trimmed to printed border, shaving titles at sides.

£360

Famous caricatures of a very unattractive couple.

Stock: 56716



110. [Two caricature portraits after Leonardo da Vinci.] **Quando poi li risguardo Idol mio bello...**

L. da Vinci inv. C. Lasinio inc. [n.d., c.1790.]

Coloured etching. Sheet 200 x 245mm (8 x 9½").

Trimmed to printed border, shaving titles at sides.

£360

Famous caricatures of a very unattractive couple.

Stock: 56715

111. [Sir Matthew Wood] **A View in the Justice, Room, Guildhall.**

Drawn Etch.d. & Pub.d by Rich.d. Dighton. 1819.

Hand coloured etching. Sheet 180 x 210mm (7 x 8¼").

Trimmed to image on three sides, laid on album paper with letter addressed to Wood.

£160

Portrait of alderman Sir Matthew Wood, 1st Baronet (1768-1843), robed, leaning over a desk pointing his quill.

Stock: 56614

112. **A Frost.**

Designed and Etched by Theodore Lane. Eng.d by Geo. Hunt. Pub March, 1827, by Geo. Hunt, Corner of York St. & Bridges St. Covent Garden.

Etching with hand coloured aquatint. 345 x 270mm (13½ x 10½"). Trimmed and tipped into backing sheet, a bit time stained and abrasion in title

£180

A man is carried from the ice, dripping wet and carrying one of his skates, by another gentleman wearing a hat with the words 'Humane Society'.

Another man offers him some gin. Originally a pair to 'A Thaw'. See ref 56504. The 'R' of Frost is rubbed out. *Hickman pg. 98. i of ii.*

Stock: 56553

113. **A Bond-Street Lounger; or, A Man with Two Suits to His Back.** Written by George Saville Carey.

Published 24th. June 1800. by Laurie & Whittle, 53, Fleet Street, London.

Etching with letterpress verse. Sheet 485 x 280mm (19 x 11"). Some surface soiling.

£260

The verse tells of a 'flashy Hibernian Blade' whose blarney allows him to live above his means, until this scene, in which he is arrested. *Not in BM Satire, but BM 1985,0119.135, lacking verse.*

Stock: 56745

114. **Innocent Amusements. Coo'Biddy Coo'Biddy! Cock a doodle Doo!!**

Ego. Del.t

Hand coloured etching sheet 275 x 185mm (10¾ x 7¼). Cut and tipped into backing sheet. Slightly time stained.

£85

A woman incites a man to crow while holding onto some grapes. The man has bird like features and stands on his tiptoes on a chair, his hands reach behind his back puffing out the tails of his coat to look like plumage and crows like a cockerel for the woman.

Ego is the pseudonym of amateur M Egerton (1821 - 1827; fl.) based on a pun of his initials M.E.

Stock: 56545

115. **Innocent Amusements. Curling a Lap-Dog's Hair.**

Drawn and etched by Theod.e Lane.

Hand coloured etching sheet 275 x 185mm (10¾ x 7¼). Cut and tipped into backing sheet. Slightly time stained.

£70

An older woman excessively grooms her small white dog; putting its hair in curlers.

Stock: 56552

116. **Dove-Tailing.**

Drawn by M.E. [Egerton]. Eng.d by Geo. Hunt.
London, Published by Tho.s McLean, 26 Haymarket,
1827.

Very fine coloured aquatint. 270 x 205mm (10½ x 8"),
with large margins. £220

A woman shows a tradesman a receipt proving she has
paid his bill. He says "I'm very sorry I did not recollect
it!", to which she replies "no doubt you are very sorry
you didn't Re-collect it!!!".

This satire was first published by George Hunt c.1825.

Hickman p.65. State I of II.

Stock: 56522

117. **The Enraged Musician.**

Designed by Wm. Hogarth. Engraved by T. Cook.
Published August 1st 1797 by G.G. & J. Robinson
Paternoster Row London.

Engraving. 360 x 410mm (14¼ x 16"), with large
margins, watermarked 'J Whatman 1794'. £360

A busy street scene in London, possibly near St
Martin's-in-the-Fields, Trafalgar Square (background);
a violinist at an open window holding his ears against
the noise of the street. A ballad-seller chants while her
baby cries, a milkmaid and other street-traders cry their
wares, one small boy plays a drum while another
urinates under the startled gaze of a small girl who
holds a rattle. Also, among other characters, an
itinerant oboist plays, and a knife-grinder sharpens a
cleaver.

From Thomas Cook's "The Whole Works of the
Celebrated William Hogarth, as Originally Published",
issued in parts between 1791 and 1802.

Stock: 56752

118. **Innocent Amusements. Fiddle de Diddle
dy_ Fiddle de dee.**

Ego. Del.t

Hand coloured etching sheet 275 x 185mm (10¾ x
7¼). Cut and tipped into backing sheet. Slightly time
stained. £180

An angry looking man furiously attempts to blow his
bellows either with a walking stick or fire poker,
"playing" from a "music sheet" titled 'The New Times',
(probably a newspaper) crumpled on his music stand
that he has twisted into the carpet knocking off his shoe
in frustration.

Ego is the pseudonym of amateur M Egerton (1821 -
1827; fl.) based on a pun of his initials M.E.

Stock: 56519

119. **The March of Interlect or a Dust-Man &
Family of the 19th Century.**

Marks fecit. [n.d., c.1830.]

Coloured etching. Sheet 160 x 210mm (6¼ x 8¼").
Trimmed to printed border, laid on album paper, with
second droll on reverse. £120

A satire on the aspirations of the working classes. The
affluently dressed dustman's wife asks her husband if
he has seen the latest issue of 'La Bells Ass-emblee'
(John Bell's La Belle Assemblée, or Bell's Court and
Fashionable Magazine).

The second droll is 'Very Wet', a coloured aquatint
(180 x 140mm, trimmed to image), with a well-dress
woman getting soaked despite her umbrella. *Not in
BM.*

Stock: 56617



120. **A Midnight Modern Conversation.**

Designed by Wm. Hogarth. Engraved by T. Cook.
Published April the 1st 1798 by G.G. & J. Robinson
Paternoster Row, London.

Engraving. 365 x 485mm (14¼ x 19"), watermarked 'J
Whatman 1794'. £360

A drinking club in St John's Coffee House, Shire Lane,
off Temple Bar, towards the end of a long evening.
From Thomas Cook's "The Whole Works of the
Celebrated William Hogarth, as Originally Published",
issued in parts between 1791 and 1802.

Stock: 56754

121. **Piper.**

M.E. del H. Pyall sc. London Pub.d June 1, 1825, by J.
Brooker, 5, Southampton Row. Russel Square.

Hand-coloured etching and aquatint, sheet 180 x
135mm (7 x 5¼"). Cut and tipped into backing sheet.
Light staining around the edges. £70

A Scotsman in full tartan and kilt hose dances on the
shoreline while playing the bagpipes. One of seven
prints of people personifying types of fish and a crab.
After M Egerton (1821 - 1827; fl.), humorous designer
and social satirist; apparently an amateur since he often
signed as 'Esq'. Henry Pyall (1795-1833) etcher and
aquatinter, often worked after 'M.E.'

Stock: 56524

122. **A Plain Retort. Fait Mr Carpenter you
need not Laugh at me being Ugly for you're a
Deal Plainer yourself.**

Drawn by Joe Lisle. Pub.d 1830 by S. Gans,
Southampton St, Strand London.

Rare coloured aquatint. 270 x 195mm (10¾ x 7¾").
Trimmed within plate. £180

A man abusing a carpenter using a plane on a plank of
wood.

By Joseph Lisle (1828 - 1830; fl), satirical designer and
lithographic draughtsman who occasionally published
his own work.

Stock: 56616

123. Raphael's Prophetic Messenger Almanack 1862. Hieroglyphic for the eventful year 1862. Herin the Aspect of the Heavens learn / And of the times the mystic Signs discern.

Symbols by Raphael. Drawn by T.H. Jones. Chromolithograph. Sheet 250 x 315mm (9¾ x 12½"). Splits in binding folds. £180
The allegorical frontispiece to 'Raphael's Prophetic Messenger Almanack', with an astrologer reading symbols in an arcane book. Britannia broods over a scroll marked 'Dissolution'. Victor Emmanuel II, the first king of Italy, stands on another marked 'The Press'. In the background the American Civil War rages, with a ragged Stars and Stripes (stars arranged as a circle of nine, with a tenth at the centre). See *BM 1902.1011.9731* for one from the series dated 1863. Stock: **56725**

124. O The Roast Beef of Old England.

Designed by Wm. Hogarth. Engraved by T. Cook. Published by G.G. & J. Robinson Paternoster Row, Dec.r 1st 1797. Engraving. 390 x 470mm (15¼ x 18½"), watermarked 'J Whatman 1794'. Crease in top corner. £320
Hogarth's revenge for being arrested as a spy while sketching the English arms on the Gate of Calais. He has included a self-portrait on the left. Hogarth's visit to France was an unsuccessful one and he included various references to what he perceived as the ills of the French nation, from idolatry to religious hypocrisy, in this scene. Hogarth's painting of the subject, 'The Calais Gate' is in the Tate Britain gallery, London. From Thomas Cook's "The Whole Works of the Celebrated William Hogarth, as Originally Published", issued in parts between 1791 and 1802. Stock: **56753**

125. Jack.

M.E. del H. Pyall sc. London Pub.d June 1, 1825, by J. Brooker, 5, Southampton Row. Russel Square. Hand-coloured etching and aquatint, sheet 180 x 135mm (7 x 5¼"). Cut and tipped into backing sheet. Light staining around the edges. £70
A sailor dancing a jig raises his pipe in his left hand on the shore; ships on the sea beyond. One of seven prints of people personifying types of fish and a crab. After M Egerton (1821 - 1827; fl.), humorous designer and social satirist; apparently an amateur since he often signed as 'Esq'. Henry Pyall (1795-1833) etcher and aquatinter, often worked after 'M.E.' Stock: **56523**

126. A Shilling Fare to a Christmas Dinner, or, Just in Pudding Time [...]

Drawn & Etched by Theodore Lane Eng.d b Geo. Hunt Pub.d by Geo. Hunt 18 Tavistock St, Covent Garden [c.1826] Etching and aquatint with hand-colouring, sheet 320 x 235mm (12½ x 9¼"). Cut. Some staining in right. £220

A smartly-dressed gentleman steps out of a carriage and is hit in the face with mud pie. The assailant is the

boy in the foreground on the right, who was aiming for his friend (far left). *Hickman p.95*
Stock: **56554**



127. Southwark Fair.

Designed by Wm. Hogarth. Engraved by T. Cook. Published April the 1st 1796 by G.G. & J. Robinson Paternoster Row, London. Engraving. 370 x 470mm (14½ x 18½") £360
A view of Borough High Street during the licentious Southwark Fair, held every September until it was banned by the Court of Common Council in 1762. Among the chaos are musicians, gamblers and James Figg, boxer and sword-fighter. From Thomas Cook's "The Whole Works of the Celebrated William Hogarth, as Originally Published", issued in parts between 1791 and 1802. Stock: **56755**

128. Strolling Players.

Designed by W. Hogarth. Engraved by T. Cook. [London Published by G.G. & J. Robinson Paternoster Row February 1st 1800.] Engraving. Sheet 435 x 555mm (17 x 21¾") Trimmed within plate, losing publication line. 1cm of image on left cut and replaced. Laid on archival tissue. £260
A company of touring players dressing and rehearsing their parts in 'Devil to Pay in Heaven' in a ramshackle barn. It records the 'strolling actresses' soon to be put out of work by the Licensing Act of 1737, which required all plays to be reviewed by the Examiner of Plays, under the supervision of the Lord Chamberlain. From Thomas Cook's "The Whole Works of the Celebrated William Hogarth, as Originally Published", issued in parts between 1791 and 1802. Stock: **56750**

129. The Teetotaler. Do you call yourself a regular Teetotaler and stop at the l'eventh Cup Mister Brown? Why I've drunk 16 and aint half done.

Alvey, lith. London Rd. [n.d. c.1840.] Fine coloured lithograph. Sheet 280 x 230mm (11 x 9"). Slight surface soiling, backed on archival tissue. £140

A comic sketch. A man surrounded by three women sits down to drink some tea, although unknown to him, the lady to the right is filling his cup up with whisky before she puts the tea in. The youngest lady, seated opposite holding the teapot is so absorbed by the whole

ordeal that she pours onto the tray rather than into the cups.

Stock: 56624

130. **As Sour as Verjuice.**

Drawn by ME Engraved by G. Hunt London Published by Tho.s McLean 26 Haymarket 1827

Hand-coloured etching with aquatint, sheet 360 x 205mm (14 x 8"). Cut and tipped into backing sheet. With possible printers crease. £190

Man in a restaurant rings its service bell, knocking over a candle in the process, seemingly in response to the sourness of his wine. 'As sour as verjuice [vinegar]' was a common simile, for instance "he looked at me as sour as verjuice" (Thomas Dekker, 'The Shoemaker's Holiday', 1600).

After M Egerton (1821 - 1827; fl.), humorous designer and social satirist; apparently an amateur since he often signed as 'Esq'. *Hickman p.72. State II of II. BM Satires undescribed.*

Stock: 56521

131. **Innocent Amusements. Filling a Water-Butt with a spoon.**

Ego. Del.t

Hand coloured etching sheet 275 x 185mm (10¾ x 7¼). Cut and tipped into backing sheet. Slightly time stained. £70

A man carefully transfers water from a pond/lake/river up some steps and into a barrell using a spoon.

Ego is the pseudonym of amateur M Egerton (1821 - 1827; fl.) based on a pun of his initials M.E.

Stock: 56550



132. **[Maria II of Portugal] Majesty & Grace. As his Grace stoop'd to press the Royal hand to his lips - Her Majesty in the most playful and condescending manner lay'd hold of his Nose - with her Royal finger and thumb - His Grace with his usual brevity and decision acknowledged the high honor done him.**

[Monogram of Paul Pry - W. Heath.] Pub by T McLean 26 Haymarket where Caricatures are daily Publishing. [n.d., 1828.]

Etching with fine hand colour. 370 x 260mm (14½ x 10¼"). Trimmed to plate on right. £260

The little Queen of Portugal, as a child of two or three, stands on tiptoe to grasp the nose of Wellington, who bows low and supports her raised arm. In her right

hand she brandishes a rattle. Over her childish frock is a long train, supported by two grinning negro pages with misshapen legs. A coral and bells hangs at her side, and a long bib or pinafore is decorated with the Portuguese Arms and crown. A very stout lady-in-waiting walks behind them, wearing a ruff and feathered hat; she carries a black doll; behind her and on the extreme left is a Portuguese courtier also holding a toy, a cock on a pair of breeches.

The seven-year-old Queen Maria II of Portugal, usurped by her uncle Miguel in 1828, toured European cities to gain support, much to Wellington's embarrassment due to his unwillingness to help. She regained the throne in 1834. *BM Satires 15558.*

Stock: 56734

133. **Admonition and Gratitude.**

Woodward del.t _ W_S Sculp.t [Charles Williams].

London Pub.d Decm.r 1st 1807 by Tho.s. Tegg 111 Cheapside.

Coloured etching. Sheet 240 x 320mm (9½ x 12½").

Trimmed to image on three sides, stained. £180

A man in ragged clothes stands before a justice, who points at the book in his hand: 'Yes, Yes, you have brought yourself into a pretty scrape - here it is - Burns Justice page 22 - if you are not hang'd for this, I'll be hang'd for you!!'. The ragged man replies 'Sir you are very good and speak like a Gentleman - I humbly thank you - and hope when the day comes you will not be out of the way!!'.

Stock: 56613



134. **[James Thomas Brudenell, 7th Earl of Cardigan] His Lordship. (A Sketch in the Phoenix.)**

[after Henry Hope Crealock.] Lithographed, Printed and Published by Dickinson Brothers, 114, Bond Street [n.d., c.1856].

Fine & rare tinted lithograph with hand colour. Printed area 280 x 360mm (11 x 14¼"), with large margins. A little damage to edges. £360

A slightly caricatured portrait of Cardigan, sword drawn, on a charger, probably 'Ronald', which he rode at the 'Charge of the Light Brigade'. Behind is his bugler.

Henry Hope Crealock (1831-91), a captain in the 90th Light Infantry during the Crimean War, was an accomplished draughtsman, who also sketched during

the Indian Mutiny, Opium Wars in China and the Zulu campaign (for the Illustrated London News). He retired from the army as a Lieutenant-General. Irish interest. Stock: **56514**

135. The Anti-Royal Menagerie. Satirist 1.st December 1812.

Satirist inv.t. W H Ekoorb [Brooke] del.t Aqua Fortis fecit. Satirist 1.st December 1812.
Etching with hand colouring. 205 x 370mm (8 x 14½"). Three vertical fold creases, as normal, with time staining and marking in the margins. £260
A satire on the failure of the Opposition to form a ministry. A vaulted menagerie is filled with animals with the heads of well-known figures of the day, including the Dukes of Sussex & Gloucester, Byron, Brougham, Buckingham and Burdett. *BM Satires 11916, with extensive description.*
Stock: **56506**

136. [Catholic Relief Bill] How To Keep One's Place. AD. 1833. The public are inform'd that T McLean is the only publisher of P.Prys Caricatures - all those without his publication are Copies.

[Monogram of Paul Pry - William Heath] Esq.
Published March 1829 by T. McLean 26 Haymarket
Caricatures daily brought out.
Hand-coloured etching. 265 x 365mm (10½ x 14½"). Narrow margin at top. £280
The Duke of Clarence kneels before Pope Leo XII proffering a cushion with the royal crown, with Lyndhurst Wellington and Peel also genuflecting. Flanking the Pope are the 'Queen of Heaven' a woman with pinched waist and stomacher, a fat 'St Dominic', 'St Ursula' with her head under her arm and 'St Daniel' (O'Connell), in wig and gown, holding a moneybag inscribed 'Rent' and with a shillelagh against his left shoulder.
A satire on the Duke of Clarence's uncompromising speech in favour of Emancipation (February 23 1829). It was expected that Clarence would be king by 1833; he became William IV the next year. *BM Satires: 15689.*
Stock: **56737**

137. An Election Entertainment. Plate I.

Designed by W. Hogarth. Engraved by T. Cook
[London Published by G.G. & J. Robinson Paternoster Row October 1st 1800.]
Engraving. Sheet 435 x 555mm (17 x 21¾") Trimmed within plate, losing publication line and c.1cm of image on left. Laid on archival tissue. £260
A raucous tavern dinner held by the Whigs to ingratiate themselves with their supporters. The Tories protest outside, carrying an antisemitic caricature of a Jew, a reference to Jewish Naturalisation Act 1753, passed by the Whig government but repealed the following year. From Thomas Cook's "The Whole Works of the Celebrated William Hogarth, as Originally Published", issued in parts between 1791 and 1802.
Stock: **56751**

138. Whig patriotism, or the struggle for the Kitchen stuff. 1812.

Pub.d July 1st 1812.
Coloured etching. 195 x 365mm (7¾ x 14½"). Trimmed within plate on right, binding folds as normal. £160
A satire on the attempt by Whigs Grey and Grenville to form a government, at which the Royal Household threatened to resign. *BM Satires 11890.*
Stock: **56724**

139. How happy could I be with either!

London, Pub.d by S. & J. Fuller, Temple of Fancy, 34 Rathbone Place [n.d., c. 1830].
Coloured etching. 140 x 190mm (5½ x 7½"). Laid on album paper. £75
A man with a woman on either arm, all slightly grotesque.
Stock: **56618**



140. Low Life Above Stairs; or, the Humours of the Great Baby at B**ht*n. Releas'd from all the toils of State, / From care and sorrow free, / The humourous Wag of pond'rous weight, Gives way to mirth and glee...**

London Pub. by J.L. Marks No.28 Fetter Lane Fleet Street Jan.y 24th 1821.
Etching with hand colour. 350 x 255mm (13¾ x 10"). Chip in margin top left. Small margins. £360
A servants' ball in Brighton Pavilion, with George IV dancing a reel with a fat cook, with other couples including a black footman. The musicians in the gallery are ministers, with Sidmouth and Liverpool playing a duet at a square piano, Eldon blowing bagpipes and Castlereagh playing a harp. To the left are Lord and Lady Conyngham, he with cuckold's horns, she distressed at George dancing with someone else. She says: "Ah! with his scullion! Titles & rank are my defence But what can save her insolence!" *BM Satires 14111.*
Stock: **56736**



141. [The Rake's Progress set of 8].

Designed by W.m Hogarth. Engraved by T. Cook.
Published June 2.d 1796, by G.G. & J. Robinson,
Pater-noster Row, London.
Eight engravings, each 355 x 410mm (14 x 16¼"), with
wide margins, some plates watermarked paper 'J
Whatman 1794'. One plate with slight damp staining.

£950

After the paintings by William Hogarth (1697–1764).
The Rake's Progress (or A Rake's Progress) follows the
story of Tom Rakewell, the spendthrift son and heir of
a rich merchant, coming to London, wasting his money
on luxurious living, prostitution and gambling, and
getting imprisoned in the Fleet Prison and then
Bethlem Hospital (Bedlam). Plates: I – The Heir, II –
The Levée, III – The Orgy, IV – The Arrest, V – The
Marriage, VI – The Gaming House, VII – The Prison,
VIII – The Madhouse.

Stock: **56765**

142. The School of Eloquence.

A. Robertson fecit [after Thomas Rowlandson]. [n.d.,
c.1800.]

Etching with hand-colouring, 18th century watermark
265 x 360mm (10½ x 14¼"), very large margins. Small
repaired tear in title, creases.

£280

'The interior of a fashionable debating society of the
period; the members are the quality of both sexes'
(Grego). One member uses an ear trumpet; another
takes snuff.

Social satire after an early drawing by Thomas
Rowlandson, first published by Archibald Robertson in
1780. This later state has the publication line effaced.
*Grego vol. 1, p.98; an early impression is in the Lewis
Walpole Library, Yale University.*
Stock: **56612**

143. The Brewers Entire Saloon (a Bird's-eye view). The Satirist 1st January 1813.

Satirist inv.t. W. H. EKoorb [William Henry Brooke]
del.t Aqua Fortis fec.t. [1813.]

Coloured etching. 210 x 370mm (8¼ x 14½").

Trimmed within plate left and bottom.

£160

An orgiastic gathering in the 'grand saloon' of the new
Drury Lane Theatre, featuring Richard Brinsley
Sheridan dressed as Harlequin and Samuel Whitbread
reclining on a divan sandwiched between two women.
BM Satires 11993.

Stock: **56722**

144. [East India Company] Dispute between Monopoly and Power. The Satirist 1st March 1813.

Satirist inv.t. W. H. EKoorb [William Henry Brooke]
del.t Aqua Fortis fec.t. [1813.]

Fine coloured etching. 210 x 370mm (8¼ x 14½").

Trimmed within plate at bottom. Vertical folds.

£190

A fight between a man representing the British Empire
and a Hydra with the 24 heads of the Court of
Directors of the East India Company.

An attack on the East India Company when it was
trying to get its charter renewed. *BM Satires 12017,*
with extensive explanation.

Stock: **56733**

145. Indian Jugglers.

W H Ekoorb [William Henry Brooke] del.t et sculp.t.
Satirist 1st August 1813.

Coloured etching. 200 x 365mm (8 x 14¼"). Trimmed
top and left, folds as normal.

£160

A performance of three Indians: one juggles rings on
his hands and feet; another swallows a sword; the third
has cups and balls, perhaps a 'Find the Ball' trickster.

BM Satires 12134.

Stock: **56723**

146. Type of the New Series of the Satirist.

Satirist inv.t. W H Ekoorb [W.H. Brooke] del.t et aq.a
fort.s fecit. 1st August 1812.

Coloured etching. 195 x 370mm (7¾ x 14½"). Binding
folds as normal.

£140

A coach-and-four symbolizing the magazine is driven
right to left at a gallop, the horses trampling on a
woman with snaky locks, symbolizing Vice, who has
dropped her sword.

The driver is probably the new editor, William Jerdan,
who had just taken over management of the magazine.
BM 11894.

Stock: **56721**

147. **The Uproar House!!!**

Satirist inv.t. W H Ekoorb [Brooke] del.t et sculp.t.
Satirist 1st June 1813.

Very fine coloured etching. 350 x 450mm (13¾ x 17¾"). Trimmed to printed border lower right for binding, folds as normal. £280

A performance on 1st May 1813 of Charles-Louis Didelot's 'Psyche et l'Amour' (for which he invented wires to enable characters to fly) is interrupted by a riot caused by Angelica Catalani refusing to sing until she was paid. Soldiers storm the stage with bayonets and the orchestra scatters. Ballet interest. *See BM 12133 for an extensive description*

Stock: 56720

148. **[Poachers tossing for the odd Bird. Dang it Lad thee's won it.]**

H. Bewrthoud Del.t. London, Published by Edward McLean at the Sporting Gallery 14 St Martin's C.t, Leicester Square [n.d., c.1825].

Rare aquatint with hand colour. Sheet 245 x 215mm (9¾ x 8½"). Trimmed within plate. £160

Two poachers toss a coin to decide who should get the extra pheasant.

Stock: 56536



149. **A Riding-House.**

Bunbury del.t. Carey sculp.t. Dublin Printed by William Allen No 88 Dame Street [n.d., c.1785].
Etching with fine hand colour. 385 x 560mm (15¼ x 22") very large margins. Laid on board. £450

A scarce Dublin edition of one of Bunbury's plates, showing caricatured men learning to ride inside a riding school, engraved by Irish engraver William Paulet Carey (1759-1839). The original was engraved and published by James Bretherton in 1780. William Allen, the leading Dublin printseller of his day, operated from 88 Dame Street 1779-1786. *See BM Satires 5802 for the original.*

Stock: 56746

150. **Sketches by Travellers. Plate 1st Tiger-Hunting is a delightful sport whilst you hunt him - but not half so pleasant when he takes it into his head to hunt you!**

[Monogram of Paul Pry, pseudonym of William Heath] Esq. Del. Pub by T McLean 26 Haymarket where political and other caricatures are daily Published. Etching. Sheet 260 x 360mm (10¼ x 14¼"). Trimmed close to printed border. £280

Hunters on an elephant panic as a tiger charges them. Etched by William Heath and part of a series which also included scenes in the Scottish Highlands, Germany, Netherlands, China and Arctic.
Stock: 56593

151. **The street-seller of Dogs' Collars.**

(From a Daguerrotype by Beard.) [n.d., c.1862.]

£60

A man wearing a top hat, chains and collars around his neck, a basket on the ground. From 'The London Labour and the London Poor' by Henry Mayhew. From an early photograph by Richard Beard (1801-85).
Stock: 56637

152. **The Children's Ball.**

[n.d., c.1860.]

Chromolithograph with some figures pasted on.

Unique. Sheet 185 x 265mm (7¼ x 10½"). Trimmed to image and around title. £140

A dance, with a conductor and orchestra, overseen by adults.

Stock: 56619

153. **[The Goose Game] Le Jeu de l'Oye.**

Peint par Chardin. P.L. Surugue fils Sculp. 1745.

Very rare etching with engraving. Sheet 270 x 310mm (10¾ x 12¼"). Trimmed to plate, small pinholes. £380

Three children play a goose game, with a boy in a tricorne moving a counter around the board. A girl holds a dice shaker.

Stock: 56717



154. **[Going to a Fight.]**

Isaac Robert Cruikshank. Sherwood & co [n.d. September 1st 1819.]

Etching and aquatint. 60 x 495mm (2¼ x 19½"). Some creasing and staining with nicks and holes in the margins. £480

The seventh strip in Cruikshank's 'Going to a Fight' series, which measured roughly four feet in total. When altogether the strips were rolled tightly into a container with a printed inscription reading '[Illustra]ting the sporting world in all its variety of style and costume along the road from Hyde Park Corner to Moulsey Hurst.' In this strip parts 27-34 are labelled from right to left. The central scene depicts a popular boxing match, with large semi-circular crowd and a 'betting stand' at the back. *F. Siltzer: 325.*

Stock: 56766

155. **True Nobility of Blood, a scene at Brighton.**

[n.d.]

Etching with hand colouring. 170 x 110mm (6¾ x 4¼"). Trimmed £260

Four dishevelled men in noble dress stand with their fists poised in the street, a couple of their hats lay discarded on the ground. A crowd is gathered behind

them and an older man in a nearby first floor window cries out gesturing for them to stop. *Not in BM*
Stock: 56584

156. **[Boxing. Set of 12 Plates].**

Ch. Genty. [n.d. c. 1923.]

Set of twelve coloured etchings. 135 x 110mm (5¼ x 4¼"). £480

A set of twelve etchings by Charles Genty that follow the narrative of a boy who is inspired to become a boxer and, with hard work, achieves his goal.

Stock: 56648

157. **December_ "Boxing Day".**

George Cruikshank. [n.d.]

Etching. 95 x 140mm (3¾ x 5½"). Laid on album paper with trimmed corners. £45

A boxing day scene with a distinct 'boxing' theme; each sign or activity has is relating to box or boxing, from the 'Box Office' to two men boxing.

Stock: 56649

158. **Voila-t-on Mort!!! Boxing Extraordinary _or_ a Noble Fall _!!!!!!**

Etch'd by G. Cruikshank. Pub.d July 17.th 1819 by G. Humphrey 27 St James's St London.

Etching with letterpress, on Turkey Mill Whatman paper; 210 x 250mm (8¼ x 9¾"). £260

A man lies on the floor of a stately room in complete disarray with blood gushing from his nose after the man to his right has just thrown a punch. A third man exclaims in the doorway, dropping his bottle of champagne. A small dog barks in the corner.

Stock: 56586

159. **Carter and Fairbairn. [&] Pat in a Difficulty [verso].**

Bey.n Bingley Lithographer. 1 Nomalds Row Alban St. Leeds. [n.d.]

Lithograph. 280 x 360mm (11 x 14"). Some creasing. £140

Two men box beside a country road while two others consider placing bets. On verso is a satirical scene in which a young peasant man is persuaded to join the navy by a conservative MP. Boxing item.

Stock: 56588

160. **The Champion.**

[n.d.]

Engraving. 210 x 130mm (8¼ x 5"). £70

A skeleton wearing boxer gloves stands with his fists poised, surrounded by three men motionless on the ground.

Stock: 56590

161. **Taking Courage.**

R. Dagley del. W. H. Brooke sculp. London published by John Warren, Old Bond Street, and g. & W. E. Whittaker Ave Maria Lane.

Coloured etching. 150 x 240mm (6 x 9½"). £130

Three men stand on a raised deck, two stripped to the waist with fists raised and one, fully clothed, propping

up one of the fighters who leans against his back. Two discarded bottles lie at their feet.

Stock: 56591

162. **A Visit to the Fives Court. Engraved for the Annals of Sporting & Fancy Gazette**

Designed & Etched by J. R. Cruikshank. Pub.d by Sherwood, Neely & Jones Aug.t 1.st 1822.

Coloured etching. 205 x 255mm (8 x 10"). Two vertical creases as normal, time staining and some foxing in the top margin. £220

Two professional boxers fight in a ring for a large crowd.

Stock: 56587

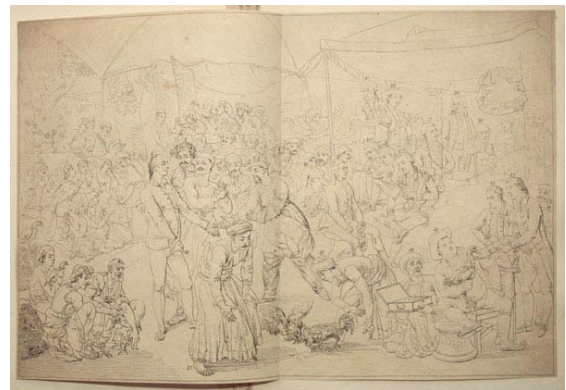
163. **A Good Bite or Swallowing the Bait.**

T.L. W.H [William Heath] fec.t. Pub May 15th 1823 by G Humphrey 24 St James's St & 74 New Bond St.

Coloured etching. 130 x 170mm (5 x 6¾") very large margins. Tear entering inscription area taped. £120

Two men stand fishing on a river bank. As one catches a frog a dog furtively munches on the fish they have caught. *BM Satires 14579.*

Stock: 56738



164. **Colonel Mordaunt's Cock Match at Lucknow.**

[after Johan Zoffany.] Published 1st May 1792, by Robert Sayer, Fleet Street, London.

Scarce etching, sheet 240 x 355mm (9½ x 14").

Trimmed, with title and index seperated. Folded and glued to backing sheet which has cock fighting text 'For February, 1803,' page 121 glued to the front. £320

Index plate which was published alongside Richard Earlom's large mezzotint of Johan Zoffany's 'Colonel Mordaunt's Cock Match'. The painting (now in the Tate collection) depicts a cock match between Asad-udaula, Nawab Wazir of Oudh, and Colonel John Mordaunt (stood in the centre gesturing to one another). The painting was commissioned by Warren Hastings, 1st Governor-General of Bengal in 1784 and dispatched to him in England in 1788. Asaf's court at Lucknow was extravagant, and this scene portrays several key figures of the court: Asaf's Swiss engineer Colonel Antoine Polier, the East India Company's Lucknow paymaster John Wombwell, the notorious French adventurer Claud Martin, and Zoffany himself alongside fellow artist Ozias Humphrey. Nineteen portraits are identified in this keyplate, which is referred to on the mezzotint itself.

Stock: 56768

165. **The Coachman.**

H. Alken del. G. Hunt sc. [London, Published by Thomas McLean, Haymarket, 1822.]
Fine coloured aquatint. Sheet 180 x 130mm (7 x 5").
Trimmed within plate and around title, losing publisher's address, laid on album paper. £120
A coachman, wearing a 'garrick' greatcoat, is offered a tray of drinks by a maidservant. Behind a groom attends to the horses and two well-wrapped passengers look down from the coach. *Hickman p259.*
Stock: **56630**

166. **Gog & Magog, the Two- [...]**

[n.d., c.1840.]
Coloured woodcut. Sheet 180 x 100mm (7 x 4")
Trimmed, losing half of image, on album paper. £65
A more human interpretation of the statue of Gog in the Guildhall, destroyed in the Blitz. The print originally also showed Magog.
Stock: **56620**

167. **[Map of Clerkenwell.]**

Published as the Act Directs by R. Horwood, May 24 1799.
Engraving. 600 x 530mm (23½ x 21"). Central crease. Staining and small losses in the corners. Small nicks in the margins. £280
Map of Clerkenwell and Pentonville, from Grays Inn Lane to Goswell Street.
Stock: **56549**

168. **London from Somerset House, looking East.**

Drawn by T. Allom. Engraved by T.A. Prior. Published by J. & W. Robins, 57 Tooley Street, London [n.d., 1842].
Engraving on steel. 230 x 415mm (9 x 16¼").
Trimmed. £230
A pre-Embankment view of Somerset House, looking toward Blackfriars Bridge and St Paul's Cathedral.
Stock: **56563**



169. **View of the Adelphi and Somerset House taken from the end of Villers Street.**

Drawn and Engraved by L. Belanger Le Romain.
London, Pub.d May 25th 1791 by Molteno, Colnaghi, & Co. No 132 Pall Mall.
Scarce & fine coloured etching. Sheet 245 x 340mm (9¾ x 13½"). Trimmed within plate. £320

A view of the north side of the River Thames before the building of the Embankment and Waterloo Bridge. Taken from where Hungerford Bridge is now, it shows from the York Watergate (now 140 metres from the river); the Adelphi, built by Robert & John Adam; Somerset House; St Paul's Cathedral; Blackfriars Bridge; and the Watts Shot Tower.
French painter Louis Bélanger (1756-1816) worked in London from 1790 until 1798, when he moved to Sweden, becoming painter to the Swedish Court in 1799.

Stock: **56597**

170. **View of the Projected Improvements in Westminster To the right hon.ble The Speaker of the House of Commons & the select Committee for the Westminster Improvements This is dedicated by their obliged Servant William Bardwell.**

Directed by Rigby Wason Esq.r MP. T. Allom lithog. Designed by W. Bardwell, Architect, 13 Park S.t Westminster. Printed by C. Hullmandel. Published Aug.st 21.st 1832 by M.rs Porter, Stationer to His Majesty Pall Mall.
Very rare & scarce lithograph. 365 x 465mm (14½ x 18¼"). Laid on board. Central crease and staining in the corners. £380
A birdseye view of Westminster, with St. James's Park, Buckingham Palace and Green Park in the upper right background.
Stock: **56541**

171. **The House of Moses Hart Esq.r between Twickenham & Isleworth. Maison de Sieur Moses Hart entre Twickenham et Isleworth.**

A. Heckell delin.t Ant. Walker Sculp.t. Publish'd according to Act of Parliament Dec.r 1.st 1750.
London Printed for John Bowles at the Black Horse in Cornhill.
Engraving. 250 x 415mm (9¾ x 15¼"), very large margins. £280
Gordon House, Isleworth, home of Moses Hart, between 1718-56, whose brother Aaron was Chief Rabbi of the Ashkenazi Community. Moses funded the rebuilding of the great Synagogue, Duke's Place, Aldgate, in 1721.
The next owner was Mrs Elizabeth Bland, who gave Robert Adam his first commission in England, a wing containing a drawing room, a staircase to small rooms above and minor improvements to the entrance hall.
Bamber Gascoigne: 7A
Stock: **56111**

172. **[Aldermaston Court] East Front of Aldermaston. The Residence of Higford Burr, Esq.re. A.D. 1849. Philip Charles Harwick, Arch.t.**

Day & Son, Lith.rs to the Queen.
Tinted lithograph. Sheet 400 x 510mm (15¾ x 20"). £180
Aldermaston Court, built in neo-Elizabethan style after the earlier Stuart building had burned down in 1843.

In January 2014 commercial property investors Praxis bought the estate for £4.7 million for development; despite the building being Grade II listed they have allowed it to fall derelict.

Stock: 56756

173. [Aldermaston Court] West Front of Aldermaston. The Residence of Higford Burr, Esq.re. A.D. 1849. Philip Charles Harwick, Arch.t.

Day & Son, Lith.rs to the Queen.

Tinted lithograph. Sheet 440 x 600mm (17¼ x 23½") very large margins. Creasing in top margin. £230

Aldermaston Court, built in neo-Elizabethan style after the earlier Stuart building had burned down in 1843.

In January 2014 commercial property investors Praxis bought the estate for £4.7 million for development; despite the building being Grade II listed they have allowed it to fall derelict.

Stock: 56757

174. Clifton. [From the Hill.]

Drawn by S. Jackson. on Stone by G. Childs. [Printed by Graf & Soret.] [Published by O.C. Lane Bookseller & N.5 and 6 Sion Place, January 1835.

Lithograph. Sheet 255 x 340mm (10 x 13½"). Trimmed at bottom, losing printer & publisher's inscriptions.

£140

View of the town in the distance, two figures on horseback on a road.

Stock: 56525



175. Dinner Given to 15,000 Persons on Parker's Piece, Cambridge in the presence of 25,000 Spectators Thursday 28th June 1838. In Honour of the Coronation of Her Most Gracious Majesty Queen Victoria. To Commemorate which unrivalled Public Festival this Print is dedicated to the Subscribers [by Tho.s Hallack Honorary Secretary.]

Drawn by R.B. Harredon. on stone by A.R. Grieve. Firth, Lithog. St Michaels' Alley, Cornhill, :London. [n.d., c.1838.]

Rare lithograph with hand colour. Sheet 355 x 505mm (14 x 20"). Trimmed at bottom, losing part of dedication, damage at edges, laid on archivist's paper.

£360

60 long trestle tables and benches radiate out from a stepped circular platform, surrounded by crowds of spectators.

Stock: 56528

176. Papworth Hall, Cambridgeshire. The Seat of Cha.s Madryll Cheere Esq.r M.P.

On Stone by H. Walton, from a Sketch by Sam.l Skinner Esq.r. Printed by C. Hullmandel. [n.d., c.1820.]

Scarce lithograph on chine collé. 330 x 430mm (13 x 17"). A little creasing and soiling on edges. £320

Papworth Hall at Papworth Everard, Cambridgeshire, built 1809-13 by George Byfield (1756-1813), for Charles Madryll Cheere (d.1825).

In 1918 the hall was bought by the Cambridgeshire Tuberculosis Colony, a self-supporting colony where TB sufferers live and work, which developed into the Papworth Hospital.

Stock: 56611

177. [Ashwood Dale][in pencil]

Rare lithograph, sheet 345 x 445mm (13½ x 14½").

Trimmed and glued to backing card, as issued. £230

A view of Ashwood Dale in the Wye Valley in the White Peak of Derbyshire. A man fishes in the river while pedestrians wander up the road and a horse and carriage gallop past.

Stock: 56568

178. [Blackwell Dale][in pencil]

Rare lithograph, sheet 345 x 445mm (13½ x 14½").

Trimmed and glued to backing card, as issued. £230

A view of Blackwell Dale in the Peak District. A boy pulls his mother across a stoney crossing over the river towards a building with a water mill attached. A man fishes in the craggy hilled background.

Stock: 56569

179. [Chee Tor][in pencil]

Rare lithograph, sheet 345 x 445mm (13½ x 14½").

Trimmed and glued to backing card. Slightly faded.

Some marks in backing sheet as issued. £180

A view of Chee Tor in Chee Dale, a steep-sided gorge on the River Wye near Buxton in the Peak District.

Two men fish while a flock of sheep graze.

Stock: 56570

180. [Middleton Dale, Derbyshire][in pencil]

Rare & scarce coloured lithograph, sheet 345 x 445mm (13½ x 14½"). Trimmed and glued to backing card as issued. £230

A view of a village, Stoney Middleton, in the limestone valley Middleton Dale located in the Peak Distrct. It features a building named 'The Lovers Leap' built after the incident in 1762 where Hannah Baddeley jilted by her lover, William Barnsley, attempted to commit suicide by jumping from the cliff tops and was miraculously saved by her voluminous skirts billowing out and acting like a parachute. The building is now a restaurant.

Stock: 56566

181. **[Monsal Dale][in pencil]**

Rare lithograph, sheet 345 x 445mm (13½ x 14½").
Trimmed and glued to backing card, as issued. £230
A view of Monsal Dale in the White Peak limestone area of the Peak District. A man fishes on the river Wye opposite a small cluster of buildings where people walk and a man herds his flock of sheep. A small makeshift bridge joins the two sides of the river and another man fishes upstream all surrounded by the beautiful rolling hills of the Peak District.

Stock: 56567



182. **A Prospect of the River Wie in Monsal-Dale Two Miles North-West of Bakewell. N.06.**

T. Smith Pinx et del: Vivares sculp. J. Boydell exeut London, 1769.

Engraving, plate 390 x 550mm (15½ x 21¾").
Repaired crease in centre and repaired tear in publication line. Small margins. £320

A view of a broad waterfall in the river Wye which curves into the foreground between steep wood covered banks. On the right cattle roam into view and men are fishing in the turbulent waters in the foreground, one reaches out to take a fish from a boy to use as bait.

Number 6 in the series 'Eight of the most extraordinary Prospects in the Mountainous Parts of Derbyshire and Staffordshire commonly called the Peak and Moorlands.' This series of eight Peak district views was the first major set Smith produced (originally published in 1743), the series was republished by Smith in 1757 and re-issued a third time by Boydell in 1769; several plates were engraved by Vivares and a few by others, Granville, Benoist, Scotin and Roberts. *Clayton*

pp.155-157, 299

Stock: 56646

183. **Bournemouth from the West Cliffs.**

Lithographed by J. Newman, 48, Watling Street, London. Published by R. Sydenham, Poole & Bournemouth [n.d., c.1840].
Tinted lithograph with hand colour. Printed area 180 x 255mm (7 x 10"). £130

One of 'Four Lithographic Views of Bournemouth'.

Abbey Scenery 50, no artist given. See Ref: 56598

Stock: 56526

184. **Bournemouth from the Valley**

Lithographed by J. Newman, 48, Watling Street, London. Published by R. Sydenham, Poole & Bournemouth [n.d., c.1840].

Tinted lithograph with hand colour. Printed area 180 x 255mm (7 x 10"). £130

One of 'Four Lithographic Views of Bournemouth'.

Abbey Scenery 50, no artist given. See Ref: 56526

Stock: 56598

185. **Harrow on the Hill**

On Stone by L Haghe, from a painting by Mackay.
Published by J. Warren, Harrow.

Coloured lithograph, sheet 280 x 380mm (11 x 15")
very large margins. £180

A street scene; pedestrians wander down the lane, one in scholarly dress, two men stop to look at a pocket watch and a man stops his horse and cart full of hay.

Stock: 56571

186. **The White Fryers in Gloucester. Aug 24. 1721. Browne Willys Ar. Reliquias sacras d.d. W.s Stukeley.**

Stukeley delin. E. Kirkall sculp. [n.d., 1724.]

Engraving. 175 x 280mm (7 x 11"). £160

A view of the Carmelite Friary once situated outside the north gate of the city, with gentlemen playing bowls in the foreground. Published in Stukeley's 'Itinerarium Curiosum'. Very early image of Bowling.

Stock: 56609

187. **A View of His Majesty's Dock Yard at Portsmouth, in the County of Hampshire, on the British Channel. Vue du Chantier de La Majeste a Portsmouth, dans le Comte de Hampshire, sur la Manche. 25**

J. Cleveley jun.r pinx.t London, Printed for Bowles & Carver, N.o 69 in S.t Paul's Church Yard.

Engraving, plate 275 x 425mm (10¾ x 16¾), very large margins. £280

A view of the dock with variously sized ships from sailing to rowing coming and going.

Stock: 56585

188. **[Folkestone Harbour and Coast to Dover.]**

[Engraved by John Horsburgh after J.M.W. Turner.]
[1831]

Etching with engraving on chine collé. 245 x 305mm (9¾ x 12"), very large margins. Chine collé with a few cockles. £140

A view on the shoreline, with revenue officers directing fishermen to dig up kegs from the sands.

Rawlinson 250, first published state, before letters.

Stock: 56602

189. **View in Broad-Street in Oxford.**

J. Farington R.A. del.t. J.C. Stadler Sculp.t. Pub. June 1, 1793, by J. & J. Boydell, Shakespeare Gallery, Pall Mall, & No. Cheapside.

Aquatint with original very fine hand colour. Printed area 220 x 320mm (8¾ x 12½"). Trimmed within plate but with large unprinted edges. £280

A view of Broad Street with the Clarendon Building, the Sheldonian Theatre and the Old Ashmolean Building.

One of 76 plates in 'An History of the River Thames', one the first of the major books with coloured aquatints. *Abbey: 432.*

Stock: **56516**



190. Oxford.

J. Farington R.A. del.t. J.C. Stadler Sculp.t. Pub. June 1, 1793, by J. & J. Boydell, Shakespeare Gallery, Pall Mall, & Cheapside.

Aquatint with very fine original hand colour. Printed area 220 x 320mm (8¾ x 12½"). Trimmed within plate but with wide unprinted edges. £320

A distant view of the city.

One of 76 plates in 'An History of the River Thames', one the first of the major books with coloured aquatints. *Abbey: 432.*

Stock: **56512**



191. View of High-Street in Oxford.

J. Farington R.A. del.t. J.C. Stadler Sculp.t. Pub. June 1, 1793, by J. & J. Boydell, Shakespeare Gallery, Pall Mall, & No. Cheapside.

Aquatint with very fine original hand colour. Printed area 220 x 320mm (8¾ x 12½"). Trimmed within plate but with wide unprinted edges. £320

The High Street, looking from University College and Queens College towards the University Church of St Mary the Virgin.

One of 76 plates in 'An History of the River Thames', one the first of the major books with coloured aquatints. *Abbey: 432.*

Stock: **56513**

192. Dover. To John Dillon Esq: this Engraving from the Original Drawing in his Collection Is respectfully dedicated by his obliged humble Servants, E. Gambart & Co.

J.M.W. Turner, R.A. R. Wallis, 1851. London

Published Nov.r 1 1851 by E. Gambart & Co, 35 Berners Street, Oxford Street.

Engraving with etching. 520 x 690mm (20½ x 27¼").

A seascape in choppy water under the cliffs of Dover, with the castle *Rawlinson 666, iv of iv.*

Stock: **56760**

193. Hastings. To Charles Sackville Bale Esq: this Engraving from the Original Drawing in his Collection Is respectfully dedicated by his obliged humble Servants, E. Gambart & Co.

J.M.W. Turner, R.A. R. Wallis, 1851. London

Published Nov.r 1 1851 by E. Gambart & Co, 35 Berners Street, Oxford Street.

Engraving with etching. 520 x 690mm (20½ x 27¼").

Slight cockling upper left, small tear in right margin.

£260

A seascape in choppy water under the cliffs of

Hastings, with the castle and ruined abbey. *Rawlinson 665, iv of iv.*

Stock: **56759**

194. Pevensey Bay, from Crowhurst Park. Proof.

Drawn by J.M.W. Turner, R.A. Engraved by W.B.

Cooke. London, Published March 1. 1819, by John Murray, Albermarle Street, and W.B. Cooke, 13 Judd Place East, New Road.

Engraving. 255 x 330mm (10 x 13") very large margins. Small area of surface abrasion in inscription area. £120

A view looking across fields towards Beachy Head.

From the series "Views in Sussex". *Rawlinson 132,*

second published state.

Stock: **56599**

195. Spa Hotel, Croft.

Lambert. [n.d., c.1835.]

Steel engraving. Sheet 90 x 160mm (3½ x 6¼").

Trimmed.

£95

A view of the Croft Spa Hotel, Croft-on-Tees, North Yorkshire. It was built in 1835 by Ignatius Bonomi for Sir William Chaytor to cater for visitors taking the spa's sulphurous mineral waters, and is now Listed Grade II.

Stock: **56594**

196. [Kirkstall Abbey, on the River Aire. From a Drawing in the possession of B.G. Windus Esq.r. Rivers of England Plate 9.]

[Drawn by Thomas Girtin. Engraved by W. Say.]

[London, Published July 1. 1824 by W. B. Cooke 9, Soho Square.]

Mezzotint, rare proof before all letters. 175 x 265mm (7 x 10½"), with very large margins. £250

Kirkstall Abbey, a Cistercian monastery in Kirkstall, founded c. 1152 and dissolved in 1539, during the

Dissolution of the Monasteries under Henry VIII. The ruins now stand in a public park in Leeds.

Stock: **55990**

197. [Cyclists at Newton under Roseberry.]
[c.1895.]

Photograph on printed backboard. In pencil below names, of cyclists. Photograph 155 x 205mm (6 x 8"), ballpoint ink inscription on reverse. Wear to backboard.

£130

Seven cyclists posing in front of the King's Head Inn in Newton under Roseberry, North Yorkshire, with the distinctive peak of Roseberry Topping behind. Hermon Dittburn & William Hall etc mentioned in pencil below photograph.

Stock: **56592**

198. Ripon Minster on the Rivers Ure and Skell. From a Drawing in the possession of Sir James Stuart Bart. Rivers of England Plate 12.

Drawn by Thomas Girtin. Engraved by T. Lupton. London. Published March 1st, 1825, by W.B. Cook, 9, Soho Square.

Mezzotint on chine collé, first issue. 195 x 250mm (7¾ x 9¾"), with very large margins.

£85

Ripon Cathedral lit through a break in the clouds.

Stock: **55986**



199. Benton Castle, Looking down the Reach to Milford Haven.

[Paul Sandby.] Published Sept.r 1775 by J Boydell in Cheapside.

Fine aquatint. 240 x 315mm (9½ x 12¼"). Some creasing in sky.

£280

A view of the remains of the castle from the river, by Paul Sandby (1725-1809), from his 'XII Views in Aquatinta from Drawings taken on the spot in South Wales', the first British book of aquatint views. *Abbey Scenery* 511.

Stock: **56747**

200. The Fall of the River Mynach _ Devil's Bridge. Cardiganshire.

Drawn by T. Compton. Engraved by G. Hunt. Pub.d 1828 by T. Clay, 18 Ludgate Hill, London.

Aquatint, printed in blue and sepia. 290 x 195mm (11½ x 7¾") very large margins. Tear in top margin.

£75

A waterfall flanked by woods, under Pontarfynach, a village in Ceredigion famed for having two (now three) successive bridges built one on top of each other. A man looks down over the edge.

Ordinarily this print would have been finished with hand colouring. Originally published in Thomas Compton's 'Northern Cambrian Mountains', this print was later published in 'The Cambrian Mountains; or A Tour Through Wales', 1851. *Hickman: p.176.*

Stock: **56626**

201. Hay, Brecknockshire.

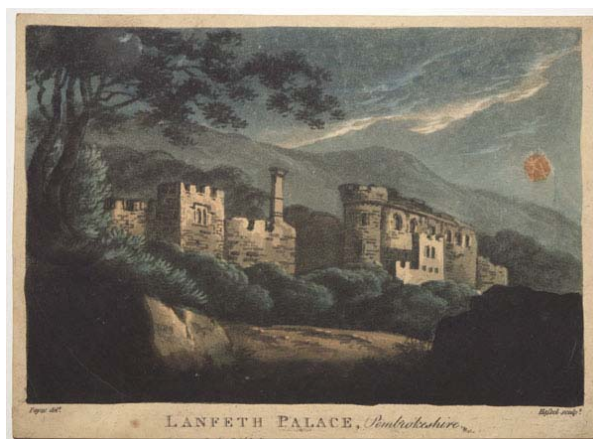
Drawn by D. Cox. Engraved by G. Hunt. Pub.d Feb.y 1st by T. Clay, 18 Ludgate Hill, London.

Very fine coloured aquatint. Sheet 190 x 275mm (7½ x 10¾"). Trimmed within plate.

£140

Hay-on-Wye, showing the castle and bridge. *Hickman: p.177.*

Stock: **56627**



202. [Transformation print of Lamphey Bishop's Palace] Lanfeth Palace, Pembrokeshire.

Payne del.t. Hassell sculp.t. [London Pub.d April 8, 1800 by Random & Steinbank, No. 17 Old Bond Street.]

Coloured aquatint, prepared as a transformation print. Sheet 120 x 165mm (4¾ x 6½"). Trimmed, losing publication line, 'moon' excised and replaced with tissue, coloured on reverse.

£160

The ruins of Lamphey Bishop's Palace, a Grade I Listed building, from 'Sketches of Landscape for Youth'. The scene looks moon-lit when held up to a light.

Stock: **56739**

203. The Summit of Snowdon.

J. Brandard. M. & N. Hanhart, Imp. Published by T. Catherall, Chester & Bangor, April 1st 1853.

Tinted lithograph with fine hand colour. Printed area 220 x 285mm (8¾ x 11¼"). Damp stains in lower left.

£95

The summit of Snowdon, with a slate mound and huts and a group of pony trekkers.

Stock: **56748**



204. **Balmoral Castle, the Scottish residence of her most gracious Majesty [pencil].**
 MB [in image]. M: Bouquet del. et lith. [pencil].
 [London & Paris: Michel Bouquet, 1849.]
 Fine tinted lithograph, proof before letters. Printed area 235 x 390mm (13¼ x 15½"), with large margins. £260
 A view of Queen Victoria's Scottish home from the banks of the Dee river.
 From 'An artist's ramble in the North of Scotland', with 24 views, all but three by Michel Bouquet.
 Stock: 56675

205. **Glamis Castle**
 GC [c. 1858]
 Lithograph, sheet 310 x 415mm (12¼ x 16¼). Crease in left corner that goes into the image. £160
 A view of Glamis Castle in Angus, Scotland. Figures on horseback and pedestrians gather towards the turretted castle beyond, trees at either side and a rural figure sits in the left foreground. *Abbey Scenery* 493
 Stock: 56580



206. **Sackville Street Dublin.**
 Lithographed by Newman & C.o 48 Watling S.t London. [c. 1865].
 Lithograph, sheet 275 x 375mm (10¾ x 14¾"). With printsellers embossed stamp 'W.M Cleary Wightman Printseller & Artist Repository 24 Nassau St. Dublin.' Repaired tears and has been cleaned. Small crease in centre. Messy. £230
 A view from the O'Connell Bridge, (that crosses the River Liffey) looking down a busy Sackville Street (now known as O'Connell Street) towards Nelson's Pillar. The pillar was completed in 1809 however was severely damaged by explosives in March 1966 and destroyed; it was replaced with the Spire of Dublin in 2003.
 Stock: 56565

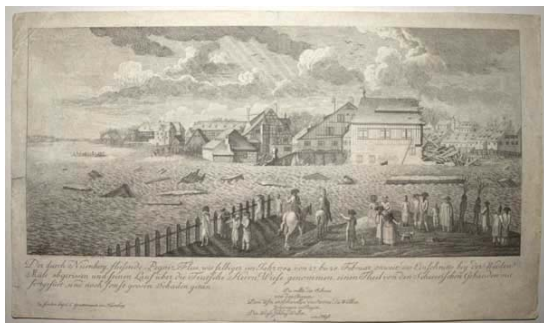
207. **Charles de France Duc de Berry
 Troisième Fils de Monseigneur le Dauphin.**
 [after François de Troy.] [n.d., c.1700.]
 Engraving. 220 x 170mm (8¾ x 6¾"). Trimmed within plate at sides. £190
 Charles, Duke of Berry (1686-1714), grandson of Louis XIV.
 Stock: 56633

208. **Louis Dix Sept Roi de France et de Navarre. né a Versailles le 27 Mars 1785.**
 Painted by J. Miery. Engraved by A. Gabrielli. [n.d., 1793.]
 Fine stipple with etching. 250 x 165mm (9¾ x 6½"), large margins. £130
 Louis Charles (1785-95), son of Louis XVI, wearing a crown and robes. Although he should have become king after the execution of his father, he was in the hands of the Republicans, so could never have been crowned.
 Stock: 56636

209. **[Le Maréchal de Montmorency.]**
 [After François Clouet][Bartolozzi]
 Stipple proof before letters, part 18th century watermark; sheet 395 x 280 (15½ x 11"). Thread margins. £160
 Half-length portrait of François de Montmorency, Duc de Montmorency KG (1530–1579), a French soldier, diplomat and peer who served as governor of Paris. He wears a doublet with a jerkin on top and a flat cap complete with feather. He was Duke of Montmorency, Count of Dammartin, Baron of Châteaubriant and Lord of L'Isle-Adam, Grand Master of France, and Marshal of France.
 François Clouet (c.1510–1572), son of Jean (Janet) Clouet (1480–1541), was a French Renaissance miniaturist and painter, particularly known for his detailed portraits of the French ruling family. *Dev 1122-1207 I of II.*
 Stock: 56572

210. **[Wilhelm von Humboldt.]**
 [Engraved by Friedrich Oldermann after Franz Krüger.] [n.d., c.1830.]
 Fine lithograph. Sheet 255 x 200mm (10 x 8"). Trimmed. £85
 Friedrich Wilhelm Christian Karl Ferdinand von Humboldt (1767-1835), Prussian philosopher, linguist, diplomat, and founder of the Humboldt University of Berlin. His younger brother was explorer and naturalist Alexander von Humboldt.
 Stock: 56658

211. **[Nuremberg flood of 1784] Der durch Nürnberg, fließende Pegnitz Flus, wie selbiger im Jahr 1784. von 27. bis 28. Februar...**
 Nach der Natur gezeichnet et und gestochen von J.L. Stahl Norb. 1784. Zu finden bey E.C. Grattenaur in Nürnberg [n.d., c.1784].
 Rare etching. Sheet 265 x 465mm (10 ½ x 18¼"). Trimmed to plate, creased, with some wear. £280



In February 1784 the Pegnitz River flooded the city of Nuremberg, sweeping away houses. It was caused by the eruption of the Icelandic volcano Laki, not only spewing out basalt lava but also belching clouds of hydrofluoric acid and sulfur dioxide compounds into the air. The resulting clouds caused a mini ice-age, causing heavy snow falls and hail large enough to kill cattle in Europe and the Mississippi to freeze at New Orleans. The thaw of the extra snow in the spring caused floods throughout Europe.

This view of the devastation was drawn by the engraver Johann Ludwig Stahl (1759-1818) who witnessed the catastrophe. *Ex collection of Christopher Lennox Boyd.*

Stock: 56677

212. Giovanni Meli.

Luigi Clemenson del. Fratelli Costanzo Inc. [n.d., c.1840.]

Very rare & fine mezzotint. Sheet 235 x 170mm (9¼ x 6¾"). Trimmed within plate. £160

Giovanni Meli (1740-1815), Sicilian doctor poet.

Stock: 56656

213. Der Himmel Italiens. I. Neapolitanische Fischer. Le ciel l'Italie. I. Pecheurs De Naples. The sky of Italy. I. Fishermen of Naples.

Lith. v. Bulow. Druck v J. Hesse in Berlin. Verlag v. Brigl & Lobeck in Berlin.

Fine tinted lithograph. Sheet 440 x 560mm (17¼ x 22"). £260

Neapolitan fishermen and women on the quayside with their nets.

Stock: 56647

214. Genf. Genève. Capitale du Canton de même nom.

Zürich bey Frachster [n.d., c.1820].

Coloured etching. Sheet 90 x 120mm (3½ x 4¾").

Trimmed. £120

A miniature view, looking across Lake Geneva to the mountains.

Stock: 56608

215. [Lauterbrunnen] The Valley of Luterbrun, in the Canton of Berne, in Switzerland. Le Vallée de Luterbrun, dans le Canton de Berne, en Suisse.

Drawn by W.m Pars. Engraved by W.m Woollett.

Publish'd Feb.y 5.th 1783 by John Boydell Engraver in Cheapside, London.

Engraving. 380 x 515mm (15 x 20½"). Trimmed to plate. £260



The valley of Lauterbrunnen, with the 300-metre Staubbach Falls.

From a series of "Views in Switzerland and Savoy", first published by Pars in 1773. *Fagan: 78.*

Stock: 56678

216. Theater-Repsentation I Boston.

Lith. o. tre. h. Abrah Lunquist & C.te. [n.d., c.1840.]

Tinted lithograph. Sheet 220 x 280mm (8¾ x 11").

£160

A woman stands, holding a music sheet, with a semi-circle of women musicians, playing a lute, harps and violins. On either end of the women is a well-dressed black man.

Stock: 56546

217. [Feminæ Pictis viciniae icon V.]

T.B. 5. [Engraved by Theodore de Bry after John White.] [Frankfurt, c.1600.]

Engraving, 17th century watermark. 225 x 150mm (8¾ x 6"), with large margins. Small tears in edges. £190

An illustration of a female ancient British warrior, published in Thomas Harriot's 'A brief and true report of the new found land of Virginia', comparing the American tribes to ancient Britons.

Stock: 56559

218. Nègresses après le Travail. Travailleur do Matto (Fôrêt).

Victor Frond photog _ Chapagne lith. Imp Lemercier r. de Seine Paris. [n.d., c.1859.]

Two tinted lithographs on one sheet. Sheet 270 x 410mm (10½ x 16"). Repaired tear between images.

£220

Two images: on the left three black women slaves rest after harvesting maize; on the right a man stands with a bundle tied to his hoe.

The images are based on photographs by Jean-Victor Frond (1821-81), a French photographer and painter who owned a studio in Rio de Janeiro 1858-62, and published in "Brazil Pittoresco", a four volume study of Brazilian life by Charles Ribeyrolles.

Stock: 56605

219. Neger und Negerin von der Plantage. 23. [Brazil?]

Lith v. Honegger. Fahnlein de. [Zurich: Schulthess, 1824.]

Lithograph. Printed area 240 x 160mm (9½ x 6¼").

£140

Portrait of a pair of plantation workers, holding their tools.

Stock: **56555**

220. Daniel Boone [facsimile signature]. From the original painting by Chappel in the possession of the publishers.

[after Alonzo Chappel.] Johnson, Fry & Co Publishers, New York [1862].

Steel engraving. Sheet 270 x 195mm (10¾ x 7¾"). £75
Daniel Boone (1734-1820), American pioneer and frontiersman. His rescue of his daughter when she was kidnapped by a Shawnee war party was adapted by James Fenimore Cooper for his classic novel 'The Last of the Mohicans'.

Stock: **56641**

221. Fording The Bell River.

On Stone by W.L. Walton. From a Sketch by Col. I Mundy. Printed by Hullmandel & Walton. London: Richard Bentley, New Burlington Street, 1852.

Tinted lithograph, sheet 140 x 220mm (5½ x 8½").

Faint mount burn.

£180

A team of men persuading two horses to pull a carriage across a narrow river.

Lieutenant-Colonel Godfrey Charles Mundy (1804-60), soldier and author, arrived in Australia in 1846 as deputy adjutant general of military forces in Australia, staying there until 1851. His cousin, Sir Charles Fitzroy, was Governor of New South Wales: together they went across the Blue Mountains on a month-long journey that became the basis for Mundy's bestselling diary and narrative of colonial development, 'Our Antipodes'. *Abbey Travel: 562.*

Stock: **56744**

222. Coombing, Near Carcoar.

On Stone by W.L. Walton. From a Sketch by Col. I Mundy. Printed by Hullmandel & Walton. London: Richard Bentley, New Burlington Street, 1852.

Tinted lithograph, sheet 140 x 220mm (5½ x 8½").

Faint mount burn.

£180

A view of an estate in the Central West region of New South Wales.

Lieutenant-Colonel Godfrey Charles Mundy (1804-60), arrived in Australia in 1846 as deputy adjutant general of military forces in Australia, staying there until 1851. His cousin, Sir Charles Fitzroy, was Governor of New South Wales: together they went across the Blue Mountains on a month-long journey that became the basis for Mundy's bestselling diary, 'Our Antipodes'. *Abbey 562.*

Stock: **56742**

223. Hartley. Chapel and Court House.

On Stone by W.L. Walton. From a Sketch by Col. I Mundy. Printed by Hullmandel & Walton. London: Richard Bentley, New Burlington Street, 1852.

Tinted lithograph, sheet 140 x 220mm (5½ x 8½").

Faint mount burn.

£180

Hartley, a township in the Central Tablelands of New South Wales, with the sandstone courthouse was designed by Colonial Architect, Mortimer Lewis, in 1837.

Lieutenant-Colonel Godfrey Charles Mundy (1804-60), soldier and author, arrived in Australia in 1846 as deputy adjutant general of military forces in Australia, staying there until 1851. His cousin, Sir Charles Fitzroy, was Governor of New South Wales: together they went across the Blue Mountains on a month-long journey that became the basis for Mundy's bestselling diary and narrative of colonial development, 'Our Antipodes'. *Abbey 562.*

Stock: **56741**



224. Hunting the Kangaroo.

On Stone by W.L. Walton. From a Sketch by Col. I Mundy. Printed by Hullmandel & Walton. London: Richard Bentley, New Burlington Street, 1852.

Tinted lithograph, sheet 140 x 220mm (5½ x 8½").

Faint mount burn.

£180

Hunting kangaroos with dogs.

Lieutenant-Colonel Godfrey Charles Mundy (1804-60), soldier and author, arrived in Australia in 1846 as deputy adjutant general of military forces in Australia, staying there until 1851. His cousin, Sir Charles Fitzroy, was Governor of New South Wales: together they went across the Blue Mountains on a month-long journey that became the basis for Mundy's bestselling diary and narrative of colonial development, 'Our Antipodes'. It is likely the two men are the hunters depicted here. *Abbey 562.*

Stock: **56740**

225. Government House, Sydney, and Cove Farm.

On Stone by W.L. Walton. From a Sketch by Col. I Mundy. Printed by Hullmandel & Walton. London: Richard Bentley, New Burlington Street, 1852.

Tinted lithograph, sheet 140 x 220mm (5½ x 8½").

Faint mount burn.

£260

A view looking up at Government House from the banks of Sydney Harbour.

Lieutenant-Colonel Godfrey Charles Mundy (1804-60), soldier and author, arrived in Australia in 1846 as deputy adjutant general of military forces in Australia, staying there until 1851. His cousin, Sir Charles Fitzroy, was Governor of New South Wales: together they went across the Blue Mountains on a month-long journey that became the basis for Mundy's bestselling diary and narrative of colonial development, 'Our Antipodes'. *Abbey 562.*

Stock: **56743**

226. **Culture and Preparation of Tea.**

Drawn by B. Clayton from a Painting by Piqua. On Stone by Gilks. London, Dean & Co. Threadneedle Street. [n.d., 1847.]

Tinted lithograph. Sheet 165 x 230mm (6½ x 9"). £75
From Julia Corner's 'The History of India & China'.

Abbey 468.

Stock: 56659



227. **View of Mutura on the River Jumna.**
N.o. XXII.

Drawn & Engraved by W.m Daniell. Published as the Act directs, by Tho.s Daniell, R.A. Howland Street, Fitzroy Square, London, April 1. 1803.

Coloured aquatint, frame size 620 x 755mm (24¼ x 29¾"). Unexamined outside of frame £1450

Plate 22 from the third set of Thomas and William Daniell's 'Oriental Scenery'.

A view of the city of Mathura taken from a garden pavilion on the opposite bank of the river Yamuna. Buildings visible in the scene are the fort built by Raja Man Singh of Amber at the beginning of the 17th century, and the Jami Masjid with its four minarets, which was erected 1660-1668 by Aurangzeb's governor 'Abd al-Nabi Khan.

In Hinduism, Mathura is believed to be the birthplace of Krishna.

Stock: 56767

228. **[Bukhara] Abdul Samut Khan, Nayeb of the Ameer of Bokhara.**

G.T. Vigne del.t. Standidge & Co lith. London: J.W. Parker, c.1845.]

Lithograph. Sheet 220 x 135mm (8¾ x 5¼"). £130

A seated naib, a plate from Rev. Joseph Wolff's "Narrative of a mission to Bokhara, in the years 1843-1845, to ascertain the fate of Colonel Stoddart and Captain Conolly".

Wolff (1795-1862) was a German Jew who joined the Church of England, becoming a missionary. He went to Bukhara to find out what had happened to two British army officers, who had disappeared playing 'The Great Game' in Central Asia. He discovered they had been executed as spies and nearly met the same fate, only escaping because the Emir found Wolff's canonical robes so ridiculous.

Wolff stayed at the house of the naib, writing of his being 'extremely kind to me while I was recovering, under God's mercy, from severe fever and ague'.

Stock: 56533



229. **[Bukhara] The Daster Khanjee.**

Mirza Abdul Wahab del.t. Standidge & Co lith.

London: J.W. Parker, c.1845.]

Lithograph. Sheet 220 x 135mm (8¾ x 5¼"). £130

A kneeling Bukharan, the keeper of the Daster Khan (Persian for a caravanserai), a plate from Rev. Joseph Wolff's "Narrative of a mission to Bokhara, in the years 1843-1845, to ascertain the fate of Colonel Stoddart and Captain Conolly".

Wolff (1795-1862) was a German Jew who joined the Church of England, becoming a missionary. He went to Bukhara to find out what had happened to two British army officers, who had disappeared playing 'The Great Game' in Central Asia. He discovered they had been executed as spies and nearly met the same fate, only escaping because the Emir found Wolff's canonical robes so ridiculous.

Wolff's opinion of Khanjee was low: in the précis to Chapter XIII is "The Dastar Khanjee a Disgrace to Manhood".

Stock: 56532

